

TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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PRICE TEN CENTS.



JOHN C. DIXON.

GOSIP OF THE TOWN

Edith Evans has signed with The Players.
Robert Inglee Carter, dramatic editor of the Cincinnati *Times-Star*, was in the city last week.

Jane Stuart is meeting with favor in Felix Morris' company. For her acting in Cousin Joe especially she is commended.

Helen Dauvray, recently cited for contempt of court in a suit brought by a dress-maker, made a satisfactory explanation to Judge Barrett, and the motion to punish her was withdrawn.

John E. Brennan is a favorite in New England, where his new play, *Tim the Tinker*, has won success. At Colchester, Conn., Mr. Brennan received a tinker's stove, made of flowers, from the local branch of the Ancient Order of Hibernians.

Harry J. Sternberg, manager of the Arcade Opera House, Kankakee, Ill., writes. "I have found that **THE MINOR** is the *only* paper to advertise in."

The citizens of Holyoke, Mass., are delighted with the new Empire Theatre in the city, managed by George W. Collins. The sale for Alexander Salvini on Saturday afternoon was the largest ever known in this city, amounting to \$1,054.

Florence Gerald has left *Under the City Lamps*, and has signed with Edward Warren to play the lead in *Her Fidelity*, beginning this week.

The Sisters Leigh will take the place of the French dancers in Springer and Welty's Black Crook company.

Rose Stahl has been engaged for Walter Sanford's Struggle of Life company to do leading business.

Rudolph and Albert Aronson are said to be forming a company to assume the liabilities of the Casino, and to secure control of that building at the expiration of the one year's lease of Canary and Lederer.

James R. Adams, the well-known clown, complains that J. J. Spies, the dramatic agent, included his name in a list of unemployed actors that was published recently.

Mr. Adams has been with The Country Circus since the opening of the season, and he was with the same company last season.

Manager M. S. Robinson, of Buffalo, N. Y., has organized a light opera company to play indefinitely at his Buffalo and Rochester houses. The company is a good one, and a long and successful season is looked forward to. The company will open in Buffalo next Monday night.

The New Orleans *Times-Democrat* tells a story of John D. Gilbert and Joe Casthorn, the comedians, who weigh exactly the same. They were recently discussing physical strength when Gilbert offered Casthorn a

dollar if he would carry him home, a distance of two blocks. Cawthorn picked Gilbert up, carried him home, and thus won the dollar, but he lost a 95 hat while engaged in his task. The hat dropped off, but rather than set down his burden to pick it up, Cawthorn continued on his way, hoping to return and find his hat, which someone picked up and made away with.

The Vendetta has not closed its season, as stated by a dramatic paper of this city, and the management is surprised that such a report should be put in circulation.

Daniel Frohman states that the rumor that The Second Mrs. Tanqueray is to be played at the Baldwin Theatre, San Francisco, is an error, as the play belongs exclusively to the Kendals, and will be played only by them so long as they appear in this country. It is not improbable, however, that the Kendals may play the piece in San Francisco themselves, as they hold time at the Baldwin.

Ned Parker, late first old man of the Eastern Side Tracked company, who met with a painful accident at Forrest City, Pa., the other day, passed through New York, last

week, on his way to his home in Everett, Mass. Mr. Parker was released from duty on Oct. 21, but as his place could not be at once filled he continued to play, although in physical pain, for another week, and when released in Wheeling, W. Va., on Oct. 29, Mr. Parker still continued with the company as understudy until his successor was ready in the part, and even went on at the matinee on Oct. 30, at Allegheny City, Pa., in order to assist in a smooth performance. After a rest at his home, Mr. Parker will job in New York, Boston, and on the New England circuit. He is an old and valued actor, and comes from one of the best Massachusetts families, being a grand-nephew of the late Theodore Parker, the noted philanthropist.

Amelia Glover (Mrs. John R. Russell) was taken seriously ill at Indianapolis, Ind., last week, and at last accounts was at the Bates Hotel in that city in case of her sister, Mrs. McGinn. Mr. Russell having gone on with Russell's Comedians. Mrs. Russell's latest appearance was on Thursday night of the week before. It was said that she had bilious fever, and her condition was reported to be critical.

A story was published last week to the effect that James A. Bailey, the circus manager, had been robbed of nearly \$100,000. It was said in explanation by Tody Hamilton that there had been a defalcation in the ticket office of the Forepaugh show of about \$2,500, and that \$2,000 of this sum had been recovered. This was declared to be all there was of the matter.

Tillie Salinger and Phil Branson, both of the Tivoli Opera company, were married in the parlors of Saratoga Hall, San Francisco, on the evening of Oct. 26, by the Rev. Leslie Sprague, Universalist. Lena Salinger and Fanny Liddiard were maids of honor, and George E. Lusk and Mr. O'Boyle were best men. The Tivoli principals sang the bridal chorus from Lohengrin during the ceremony, and afterward the orchestra played the wedding march from Tannhäuser. Many guests attended a wedding dinner at the hotel.

The pretty face above is that of Annie Martell, who is now playing Bolivar, the principal soubrette part with Danelly and Girard's Rainmakers. Although she is very young, Miss Martell has had several years' experience with prominent farce-comedy organizations. She is an excellent singer as well as a clever actress, and an accomplished dancer. She is rapidly ascending to the top in her line of work.

Edward W. Roland severed his connection as business manager of True Irish Hearts at Brooklyn, on Nov. 4.

George V. Connor has resigned the management of the New Palace Theatre at Allentown, Pa.

Evelyn Gordon, an English actress, will tour in East Lynne, beginning at the Calumet Theatre, South Chicago, on Nov. 25, under the management W. G. Collinge and J. H. Todd.

The minstrel team, McIntyre and Heath, will star next season in a new and original comedy of negro life before the war, called *Down Mobile*. Vank Newell is now at work booking the route and will manage the forthcoming tour.

The stage of the Empire Theatre, the new ground floor house now building in Chicago, Ill., will be large enough to admit complete presentations of the heaviest productions traveling. The dimensions are: Wall to wall, 70 feet; between fly galleries, 50 feet; depth 43 feet, rigging loft 62 feet, with a 30 ft. 40 opening. There will also be plenty of dressing-rooms located in an addition built expressly for that purpose.

Mlle. Duclere will make her American debut at Tony Pastor's on Nov. 13.

Ada Walker, who formerly appeared in Australia with success, has signed with H. S. Robinson's Musee Theatre company of Buffalo, to sing in a repertoire of light operas.

James L. Lee wires THE MANOR from Lynchburg, Va., that Across the Potomac was received there with great enthusiasm.

During the performance of Crime Shadowed by the Bubb and Bennett company at Haverstraw, N. Y., on Oct. 25 the star, Clarence Bennett, received at the hands of Little Ollie Lewis, on behalf of the company, a handsome diamond stud. The gift and Mr. Bennett's speech of acceptance spoke volumes for the kindly feeling that exists in the company.

The Corncracker, which closed a five-weeks' run at the Fourteenth Street Theatre last week, will go on the road. It is booked for six weeks at Hoodley's Theatre, Chicago; ten weeks at the Columbia Theatre, Boston; and one week each at the Park and Amphious Theatres in Brooklyn; one week at the Academy of Music, Baltimore; one week at the Grand Opera House, Cincinnati; one week in Pittsburgh; and one week each in Newark, N. J., Washington, and the People's Theatre in New York.

Josef Sirovski, the young Polish pianist, who will make his American debut at the Madison Square Garden Concert Hall on Thanksgiving night, under direction of A. M. Palmer, was the soloist at the first of the Crystal Palace concerts that began recently in London. The critic of the London *Sun* says that Sirovski is one of the most eminent artists of the day, and that he takes his place with Rubinstein and Paderewski.

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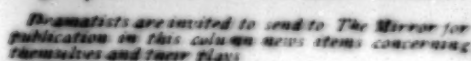
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duction of Imogen Guinness's play.

FRANK BUSH: "How is it you never see me on the Rialto? I am never there. Almost every morning, at six o'clock, I start out for Long Island and try to catch fish until late in the afternoon. Then I get back to Tony Pastor's and try to catch audience."

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 40 Broadway, New York. F. A. Palmer, Asst. to P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, Jr., P. Agent St. Louis, Mo.

1434 Soundings, Book 1102



SUPPLY DEPARTMENT,
New York Dramatic Museum,
4438 Broadway, New York

THE USHER.



There has been an appreciable improvement in general business since the unconditional repeal bill was passed last week.

Tardy as the Senate's action was, it none the less produced an effect that there is every reason to believe ushered in the long desired era of renewed confidence.

Of course, the theatrical business has not yet begun to feel this improvement to any marked extent.

But it will come, and that, too, before the season is much older.

When things resume their wonted current of prosperity theatricals will undoubtedly boom; for the reactionary buoyancy that will accompany the recovery from the worst times this country has ever experienced is certain to impel people to seek the theatre for recreation after their worries and anxieties.

Had the panic resulted from any other cause than insensate fear, had it been due to any other reason than a lack of confidence growing out of foolish legislation and the sacrificing pessimism of the sensational daily press, it would not be safe at this time to build bright hopes on a comparatively quick change for the better in all classes of trade.

Enormous losses were sustained by the country at large while the panic lasted; but now that the chief source of fear has been swept away it will not take long for our wonderful, enterprising people to recover.

In this connection, it may be said that the depression existing in theatrical business has been exaggerated in certain respects.

Many of the minor touring companies and a number of the prominent attractions have suffered seriously; but, on the other hand, most combinations of the favorite class have made more or less money straight through the hard times.

In manufacturing cities and towns, the worst business has been encountered, the higher of prospective tariff revision having frightened the manufacturers into shutting down their mills.

But this very stoppage of production temporarily will have a beneficial effect as soon as the resumption begins, for the supply having been interrupted it follows that extraordinary effort must be made to meet the demand which will be increased, as a matter of course, when normal conditions are restored.

Several newspapers, including the *Herald*, have published sensational articles respecting the present state of theatricals.

The other day the newspaper named attempted to show that with four exceptions every theatre in New York has lost money this season.

The value of the survey of the situation may be instanced by the *Herald's* sober statement that "The Empire, too, had light receipts during the 'preliminary season' and only struck large takings upon the production of Mr. Belasco's newest drama."

Nobody need be told that the only large takings about The Younger Son were its last takings, after six consecutive performances.

To show the number of actors out of employment this Autumn a list was published recently containing, it was said, several thousands of names, furnished mostly from books of dramatic agents.

Avoid from the natural objection that self-respecting men and women have to being classed as paupers, the list in question was practically unusable.

Hundreds of the names included in it were those of actors and actresses that are enjoying lucrative engagements.

Scores of these same actors and actresses have written to *The Mirror* denouncing this wholesale misrepresentation. And many that are not employed have expressed their objections very forcibly against the imputation that improvidence has rendered them incapable of tiding over a few weeks or months of idleness.

There is considerable distress among unemployed professionals in this city, to be sure, but it is not so widespread as the sensationally inclined try to make out.

Poverty and destitution exist in the profession at all times, precisely as they exist in

other callings. If they did not exist the Actors' Fund would have no scope for its charitable work.

The reason why a larger number than usual of well known actors are disengaged now is plain enough, and it is understood very generally among the profession.

When the future looked dark last Summer, at the time the season's engagements were being made, many managers concluded as a precautionary measure to lop off salaries.

Instead of explaining to actors of the grade usually employed the nature of the situation and finding a new basis of agreement, they went to work and engaged cheap companies. The result was that a good many inferior organizations started, out when it was time for operations to begin, and quite a large body of competent actors were left out in the cold.

These actors have their revenge, however, inasmuch as the cheapened companies have made business additionally bad. The public in all parts of the country is quick to resent the policy of giving them less for their money than they have hitherto been accustomed to receive.

But, when all is said and done, the situation is not nearly so black as it has been painted, and the prospects are undoubtedly more cheering now than they have been at any time since the season opened.

The first "Saturday Night" of the season at the Lotos Club was a great success, although Jupiter Pluvius tried—of course unavailingly—to thwart it. But he cast no dampness on the affair outside of the cloak-room.

Edward Moran supervised the exhibition of paintings, and the half hundred canvases displayed made a most interesting showing. Chairman Ranger, assisted by the redoubtable Chandos Fulton and the rest of the Entertainment Committee, provided a brilliant programme.

The Lotos has not to-day such a large actor membership as it once had (The Players having reached out and gathered most of the professionals in), but a number are left, and whenever a Lotos "Saturday Night" comes around all the brightest theatrical spirits in the town gravitate to the club of all clubs, where they receive the heartiest welcome and where they seem to find the most pleasure.

One of the visitors last Saturday was little Mr. Dodson of the Kendals' company, whose character recitations—and especially that one about Bill Adams and the battle of Waterloo—are quite as clever as his character impersonations. He made a great hit.

I also noticed among the professional contingent such well-known men as Courtenay Thorpe, William T. Carleton, Ernest Girardot, Percy Lyndal, Arthur Lawrence, John Peachy, and a dozen more.

Hallo! the new comic weekly, has bounded into popularity. De Grimm, Stephen Fiske, and B. B. Valentine are making it coruscate. Mr. Fiske's condensed dramas are capital. There is more real criticism peeping through his humor and satire than one finds in many of the labored reviews in the dailies.

I wonder if it is true, as I hear it is, that Manager French pays Leonard Boyne \$25 a week for his services in *The Prodigal Daughter*?

I understand that \$500 of this sum represents Mr. Boyne's histrionic efforts, the remaining \$25 is a special consideration for his having directed the production of the play originally.

If my information is correct, Mr. Boyne is in great luck. But in what respect his commonplace work in the play at the American is worth a sum that is as large as the entire salary list of some companies is a mystery.

Perhaps it's on account of the dangers—real or imaginary—of stage steeplechasing. If that be it, I doubt not Mr. French could find better actors who would be glad to risk their necks nightly for half the money Mr. Boyne is said to receive.

Reading in some of her New York interviews that Mrs. Kendal "is not allowed to see the newspapers at all," the *London Referee* calmly asks, "I wonder who keeps them from her?" "Caroline" also, advertising to Mrs. Kendal's remark that she knows two Mrs. Tanquerays who are not intimate friends of hers but who are members of her social circle, wonders who they are. That same wonderment has agitated minds on this side of the Atlantic, too.

The Tanqueray play drew very large houses at the Star. That fact cannot be denied. So far as popular indications went, it might have been played there to big receipts for an indefinite period.

Last week's play, *The Silver Shell*, was an unmitigated frost. A contract calling for its production during the New York engagement was the only justification for putting it on.

Contrary to expectation, Mrs. Kendal did not refer in her speech on Saturday night to the criticisms upon her acting as Paula. She contented herself with thanking the ever dear public for its interest in the Kendals.

For which gentle consideration, I presume, the critical fraternity now breathes easier.

The unprecedentedly large number of advertising orders that have thus far been received for the *Christmas Mirror* is an unmistakable sign that a speedy revival of prosperity is looked for confidently by managers and professionals. It is also a tribute to the unparalleled worth of our holiday publication as a theatrical advertising medium.

Patrons of the forthcoming Number have the pleasant assurance that the edition will be double that of last year, and that although no increase in rates has been made, twice the number of readers have been reached.

The *Mirror* practically has the whole realm of dramatic journalism to itself now, and it purposes to show by the excellence, the beauty and the general attractiveness of its annual that its enterprise is stimulated by the responsibilities and the opportunities accompanying the single occupancy of a most important field of action.

The Publisher asks me to say that intending Christmas *Mirror* advertisers should not delay, either in reserving space or in furnishing "copy." The work of publishing such a mammoth number—as it will be the largest, in fact, that will be issued this year—necessitates almost incredible labor in the preparation, and the time when the forms must be closed is not far distant.

Another announcement the Publisher wishes made concerns the engagement of Frank Carlos Griffith in the business department of *The Mirror*.

Mr. Griffith is widely known as a manager of stars and companies of the first rank. He conducted Mrs. Langtry's tours for several seasons, not only in this country but also in England; he managed the Boston Theatre road companies successfully for Mr. Tompkins, and he directed the last tour of Margaret Mather.

Mr. Griffith is held in the highest esteem, both for his shining abilities and for his integrity of character. He needs no commendation from me to those with whom he will be brought in contract as a representative of this journal.

WILSON BARRETT'S VIRGINIA.

Wilson Barrett, whose next season in this country will begin at the Globe Theatre in Boston on Nov. 20, having been invested by Hall Caine with the sole rights to dramatize the latter's novel, "The Bondsman," serves notice in another part of *The Mirror* this week on play pirates that he will defend his rights in this case to the full extent of the law.

The Bondsman will take its place in Mr. Barrett's repertoire this season, and he expects that it will be quite as popular as *Ben-My-Chree*.

As has been announced in *The Mirror*, Mr. Barrett will also play here this season a version of *Virginia* revised by himself. The Leeds and Liverpool press pronounce Mr. Barrett's improvement of this play wonderful, and when we remember that *Hazlett* declared it to be "the finest acting play ever written," this will stand forth as unusual praise.

The main changes are in the rearrangement of the acts—so that each is played in but a single scene, and in changing the denouement. The former changes admit of far more elaborate scenery and mounting than the original version permitted, and those familiar with Mr. Barrett's method of scenic display and costume need hardly be told that when they see him in *Virginia* it will be in a spectacular environment.

Mr. Barrett's change of the last act shows *Virginia*, after he has killed Virginia in order to save her honor and strangled Appius Claudius, sitting in his home with mind distraught calling for his daughter and in fancy talking with her. Then a funeral march is heard from a distance. Nearer and nearer it comes, and presently four maidens, friends of Virginia, clad in white, enter carrying her bier. The father at first in his frenzy thinking that she is asleep, finally awakes to a realization that she is dead and expires on her corpse.

THE PIRATES.

The Wheaton Comedy company is playing *Miles*, Fogg's Ferry and *E-meralda* through central New York. The last-named play is produced under the name of Liddy Ann, and it is asserted that the play was written by one George G. Atkins, "especially for this company." Wallace L. Goodwin manages the organization, and Lizzie Wheaton is the star.

Another pirate crew, headed by a fellow named Parkins, is dodging about on the borders of Iowa with a number of stolen plays, among which are *Charles Townsend's Jail Bird*, *Rio Grande* and *Mountain War*, *Charles Frohman's Jane*, and *Daniel Frohman's The Charity Ball*. The company is said to be unpeppably bad, and is confining its depredations to the cross-roads towns.

The best book to teach you all about elocution, reading, oratory, stage effect, and acting is entitled "The Heart of Art," written by the eminent authority, G. Swede Lewis, and endorsed by leading artists and critics. For particulars write to The Heart of Art Publishing Company, 130 Liberty Street, New York. First subscription edition sold in ten weeks.

FROM CAPTAIN RACKET.



The above amusing picture illustrates one of the many laughable scenes in Captain Racket, Charles Townsend's latest comedy, in which the young author-actor stars this season. Charles Townsend's career shows what one may accomplish by hard work and steady application. It is less than five years since *Border Land*, his first play, was produced. Since then he has turned out in rapid succession *The Woven Web*, *Under a Cloud*, *Sham Aron*, *The Jail Bird*, *Rio Grande*, *The Golden Gulch*, *The Mountain War*, *Spy of Gettysburg*, *Moses*, *The Man From Maine*, *Finnigan's Fortune*, *Broken Fetters*, *The Family Doctor*, *Uncle Josh*, *Early Vows*, *Vacation*, *The Midnight Hour*, *Down in Dixie*, and *Captain Racket*, besides a large number of curtain-raisers—between thirty and forty plays all told. Many of these plays are published on royalty, and the aggregate sale is enormous. He has also written a number of entertaining and instructive pamphlets, together with a profusion of short stories and critical essays. As an actor he is at his best in strongly marked comedy roles—rattle-headed types, "gawky" countrymen, and the like. Mr. Townsend is a young man with a promising future if he doesn't break down through overwork, which men of his intense nervous energy are prone to do.

THE ALGERIAN'S TIME EXTENDED.

Fred. C. Whitney, manager of *The Algerian*, is elated over the success of that opera. In conversation with a *Mirror* representative on Saturday, Mr. Whitney said:

"I have just made arrangements to extend the engagement at the Garden to Nov. 25. The opera was originally only booked for two weeks up to Nov. 4. We have had crowded houses every night, and have had to turn people away. I only wish the Garden Theatre were as large as the Grand Opera House, as I am sure we would fill it at every performance during the time of our extended engagement."

"However, I am now negotiating to get Mr. Palmer to give me the time set aside for Mr. Willard's engagement. I don't know whether the negotiation will go through or not, but there is no question that *The Algerian* would run the entire season at the Garden. If it is not possible to stay there after Nov. 25 I shall try to engage another New York theatre, but that is not an easy matter at this time of the year."

"How about taking the opera on the road?"

"Oh, I have applications just pouring in from managers who want to book the attraction. They offer me the most favorable terms, but I know what a genuine run in New York means, and I won't take *The Algerian* on the road until I am crowded out of the metropolis."

"Mr. De Koven and Mr. MacDonough are now both satisfied with the performance. I recognized the possibilities of the opera the first time I saw it presented out of town, and I was willing to back my judgment by purchasing it. Since then we have improved the performance wonderfully by repeated rehearsals. It runs like clockwork now. *Marie Tempest* is in her element in the role of Celeste. She is a capital comedienne and sings with the finish of a great prima donna."

"By the way, *The Fencing Master* is also doing splendidly. Laura Schirmer-Magleson is proving a great favorite in the part of Francesca. The company is in the upper part of New York State next week."

DAMAGES AWARDED.

Professor John O. Grinnell, who was run down by an electric car in Lansing, Mich., during a street parade with Frank Tucker's Band, last May, has recovered a judgment of \$12,500 against the Street Railway Company.

THE SPORTSMAN CLOSURE.

The Sportsman closed on Saturday night in Baltimore. The prominent members of the company will be assigned to other companies. Bad business is said to be the cause of the disbandment.

Frederick C. Hoey is playing John Doyle in *My Colleen*, the part originated by James A. Herne. Mr. Hoey will appear next season in a new dramatic comedy, *Charles M. Hill*, under whose direction the scenery is now being painted, will manage the tour.

A POWERFUL FACTOR

Boston Home Journal, Nov. 4, 1895.

It is pleasing to note (unsolicited) the steady advancement made by THE NEW YORK DRAMATIC MIRROR. We do not now refer to the financial side, although there is ample evidence that it is enjoying the greatest prosperity in this direction, but to the intrinsic value of the journal as the representative of a great profession. It has always been a live newspaper, faithfully detailing the doings of the theatrical world, and in the fight of competition it has come out the victor, on the principle of the survival of the fittest. But of late it has progressed beyond the point where it was simply a newspaper and it now stands alone as a review. Its well-considered, evidently unbiased and wholly sound criticisms of new productions are a credit to itself and to the profession, and its discussions of things theatrical, of the drama and its literature, are upon a high plane. Mr. Harrison Grey Fiske, its editor, evidently realizes the great opportunity which is now his to use his journal as a powerful factor for the elevation of and the support of all that is best in the dramatic world, and in accepting it he is doing a work which cannot be too highly commended.

JOHN C. DIXON

Few young actors of to-day can boast of a wider experience than John C. Dixon, whose picture is printed on the first page of THE MIRROR this week. Mr. Dixon has enjoyed the privilege of a thorough stock training in a company embracing some of the best players in the profession—the organization directed by the late E. A. McDowell—and the one that won the highest honors.

Mr. Dixon has played a wide range of characters. He has appeared in opposite parts to Fanny Reeves and to Julia Arthur, who was the leading lady of the McDowell company. He has personated the Duke in The Ironmaster, Miles McKenna in Rose-dale, Jacques and the Chevalier in The Two Orphans; Captain Bradford in The Wife's Peril; Juan Beauchere in Diplomacy; Lessem in Pique; Lucippe in Galatea; George De Lesparre in Led Astray; Richard in May Blossom; Leonard in Our Club; Medhurst in After Dark; and many others. Mr. Dixon has appeared in several metropolitan productions, and is remembered here for the excellent work he did with Cora Tanner in One Error, and in The Refugee's Daughter.

Mr. Dixon was to have been a leading member in the Booth and Barrett company, which was disbanded upon the death of Lawrence Barrett. Upon this event Mr. Dixon retired from the stage for two years, during which time he has collaborated with Olive J. Booth in the writing of several plays, two of which are to be produced in this city. One of these plays, The Dagger and the Rose, is said by those who have read it to be a remarkably clever romantic drama. It will be put on next April with Mr. Dixon in the leading role, which will give him all possible opportunities. Mr. Dixon also intends to add Hamlet and other legitimate plays to his repertoire. Until April Mr. Dixon is open to special engagement in and around New York, and he will also revise plays and engage in general dramatic work.

Mr. Dixon has been specially engaged to assume the leading juvenile part of Mr. Tyrone Power's play The Texan at a matinee on Nov. 23 at the Fifth Avenue Theatre.

MR. JARRETT'S TRIP TO JAPAN.

Henry C. Jarrett has returned to New York from his six months' trip to Japan. He has brought back from the land of the Mikado any number of interesting observations and a large collection of artistic curios.

Mr. Jarrett shows with pride a capital portrait of himself made by a Yokohama photographer and colored by a native artist. In it Mr. Jarrett is portrayed in Japanese costume, with a fan and an umbrella, seated in a two-wheeled cart, drawn by a low-caste Jap in blouse and sandals.

Mr. Jarrett's wife and daughter did not return with him to this country. They went on to China, and will make a journey round the globe. In Yokohama Mr. Jarrett found Mr. Pauncefote, an octogenarian American actor, who keeps a popular tea-house in the suburbs. The meeting with this old friend was unexpected and mutually agreeable.

Immediately upon his arrival in New York Mr. Jarrett was retained by A. M. Palmer as acting manager for Minnie Maddern Fiske in her special production of Hester Prynne at the Tremont Theatre, Boston, on Nov. 20.

BARNET DEFENDS PRO TEM

With regard to the withdrawal of Prince Pro Tem from the Boston Museum, R. A. Barnet, its author, has this to say:

"The piece played to about \$25,000 in six weeks and three days. This makes an average of \$4,000 a week in a small house. It seems to me that, in view of these times, that ought to be called a pecuniary success. The opera was not booked for the season, for the Museum had already booked many other attractions when it took hold of Prince Pro Tem.

"Since the Boston production, I have had several offers to take the piece on the road. Something will be done with it very soon."

THE MINER-CARLETON CONTRACT.

The statement in the daily papers last week to the effect that I have engaged Henry Guy Carleton as play reader for a stock company I propose to organize at the Fifth Avenue Theatre," said H. C. Miner to a MIRROR reporter on Monday, "is not exactly right. Mr. Carleton will not be in my employ nor I in his.

"The best way to put it is that we have signed a contract by which Mr. Carleton will supervise the acceptance or rejection of plays submitted to the Fifth Avenue stock company and that he will direct the production of plays.

"For quite a while I have been agitating this scheme. I consider it feasible and worthy, and I shall back it up with my limited capital.

"Already I have engaged three actors for the organization. I do not care to mention their names, as they are at present under contract to other managers.

"This move on my part does not mean that I shall shut out next season other attractions from my theatre. I shall divide the time between my own company and others. In case any one of my actors makes a decided hit in a new play, I may send him over the country featured in a production of the play.

"I pay \$30,000 annual rental for the Fifth Avenue, and there are about forty theatrical weeks. My weekly expenses are about \$2,400. Combinations sometimes feel hurt that I should demand a guarantee, they want to come in with me as an equal partner. They overlook the fact that they trade all the rest of the season on the fact that they have played a metropolitan engagement, and in that way make more than good what money they have lost here. On the other hand, I have to remain at the helm when the next attraction comes along; they do not ask to be partners then."

Mr. Carleton is to write a series of new plays for the company. He will also make adaptations, if necessary. His arrangement with Mr. Miner will not affect in any way his contracts to complete plays for Charles Frohman, Nat Goodwin and Tim Murphy.

MIRROR CALLERS

Among those that called at the MIRROR office last week were the following: Henry C. Jarrett, May Robson, Howard Paul, Phyllis Ackland, Louis Aldrich, Laura Bigger, W. M. Wilkison, Richard Stahl, Marie Leicester, Emma Hagger, Joseph P. Conyers, Catherine L. Beach, R. G. Clark, Lenore Snyder, Kathryn Dana, John McGhie, George S. Turner, H. Lightwood, Charles T. Parr, Charles W. Meyer, J. F. Mincher, J. G. Glenne, Frank R. Bennett, J. C. Godfrey, Helen Harrington, H. M. Ravenscroft, Clifford Leigh, Lora Thorne, George W. Neville, Adelaide Russell, Harry Randolph, Jose Seba, Sydney Booth, Charles Pope, Frank Lander, Blanche Curtis, A. O. Scammon, J. W. Shannon, J. B. McCormick, Bert Anderson, D'Alvini, Ada Walker, Margaret Devereaux, H. S. Ricci, W. S. Bellnap, Georgia Bryton, Sylvia Denton, Emmet C. King, Mildred Day, William McLaughlin, John C. Dixon, Stella Perkins Madison, C. Win Perkins, Gus Pixley, C. C. Blanchard, Lizzie Morgan, Bartley Johns, George Farren, Sheridan Block, Edwin Rathbourn, Tyrone Power, Garland Gaden, George W. Leslie, Nat Roth, Maurice Grau, Branch O'Brien, and Madge Lessing.

ABOUT BLUE GRASS.

"I want it understood that I have assumed the management of Blue Grass," said Branch O'Brien to a MIRROR reporter yesterday. "Cyril Norman, the owner of the play, is fully competent to carry out every detail and place Blue Grass where it belongs, in the theatres of the better class and where true dramatic merit always wins. Blue Grass is a strong romantic drama, brimful of heart interest, laughter and enough of excitement to please every play-goer. The company is above the average. Mrs. Cyril Norman, an actress of ability and accomplishments, assumes the leading part, and is supported by Florence Ashbrooke, Mrs. Delos King, Jerome Edwardye, Clifford Dempsey, Emmet King, Hardee Kirkland, John Watson, James W. Burton, H. A. Morton and John A. Ready. Special scenery is carried. This week Blue Grass is in Connecticut, next week it will be in Brooklyn, and then it will go South. I predict unqualified success for it."

THE CHAMOIS HUNTER.

Paul Barnes' new play, The Chamois Hunter, was presented in Hoboken last week. The play is meritorious and is of the Fritz style, although in many respects superior both in plot and in construction. Mr. Barnes in the title role proved himself a clever comedian and a sweet singer and often reminded the audience of the late J. K. Emmet. Louis Wesley as Pygmalion Sutherland, an American adventurer in the Austrian Tyrol, has abundant scope for the display of his eccentricities. The rest of the cast is capable and the scenery is particularly fine. Al McLean, the manager of the company is well pleased with both star and play and is building hopes on a prosperous season.

A TEMPORARY INTERRUPTION.

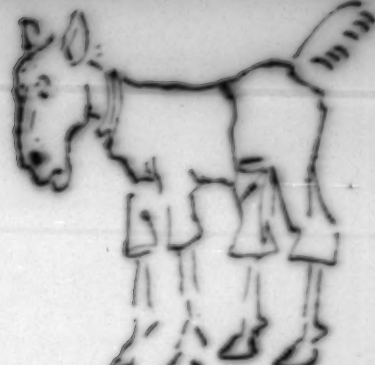
Kathrine Clemmons is desirous to present her grand production, A Lady of Venice, to New Yorkers in all its original completeness of detail and magnificence, and to enable her to do so, she has decided to cease her present season, temporarily, at the conclusion of her two weeks' engagement at the Globe Theatre, Boston, on Saturday, Nov. 18. Her scenery is too elaborate for the road, and she will devote her few weeks' vacation to putting it in perfect condition for the New York engagement.

This man
has become a little horse.



If you become a little hoarse,
You should be cured at once,
of course.

Alas!
He has become more horse.



More hoarse, it does not do to
be,
Better use Whitman's Jujube.

Whitman's Jujube for Singers and Public Speakers keeps the throat moist and the voice clear, and should be used before and after singing or speaking. Is delicious. Will not impair appetite or digestion. Sold everywhere, and sent by mail on receipt of 25 cents. Address Stephen F. Whitman & Son, 1316 Chestnut Street, Philadelphia.

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NOTICE!

I have heretofore kept aloof from the discussion in these columns between Mr. W. E. Gorman, manager of my Danger Signal company and Garland Gaden; and now I only speak in justice to my own standing, which Gaden has assailed. I desire to state that Gaden is a liar pure and simple; and that while his wife can act a little (A VERY LITTLE) he has mistaken his vocation entirely, and instead of trying to act, should emigrate to the West, where there is a strike of car drivers. That is evidently Gaden's forte. He is a menace to discipline and unity in any dramatic organization, and does not appreciate the delicacy with which his discharge was given. His attachment was an outrage entirely unnecessary, and his reference to Miss Morrison an act of cowardice that I shall hold him accountable for personally.

EDW. J. ABRAM.

IMPORTANT NOTICE!

I, alone, have the right to dramatize Hall Caine's story.

The Bondsman

The play will be part of my repertoire this season and I hereby give notice to all whom it may concern that I will prosecute all infringers on my rights to the full extent of the law.

WILSON BARRETT.

per
J. B. MCCORMICK,

Business Manager.

New York, Nov. 1, 1895.

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Niblo's—Olaf.

Remounted play by Roderick Fels. Produced Nov. 6.

King Marbod.....	Charles R. Russell
Thora.....	Minnie Seligman
Thorwald.....	Verner Clarges
Wamba.....	R. F. McClannin
Rita.....	Ellen Burg
Anselm.....	L. E. Gottschalk
Guth.....	Reinal Dunbar
Horward.....	Edmore Scott
Weswell.....	Frank Addison
Godfrin.....	Sara Neville
Olaf.....	T. B. Thiberg
Lona.....	Marie Drotsh
Mauda.....	Anita Robie
Frieda.....	Catherine Crum-nde
	Lora Vail

Olaf, the spectacular and romantic drama that was produced at Niblo's last night, was written by Roderick Fels, a German poet, who died in 1883. The piece was originally produced in Berlin, where it met with considerable success. The English translation was made by Dr. Frankenstein and R. Ottolengui.

The scenes of the play are laid in the northern part of Germany, and the incidents of the plot are supposed to occur in the ninth century. King Marbod has a lovely niece, for whose hand the nobles sue in vain. The princess prefers genuine love to all the wealth and jewels they can offer her. Finally she accepts Olaf, a humble huntsman, who offers her his love, and, to prove his sincerity, declares that to be her husband for a day he would willingly give up his life the day following the marriage.

The king, who is noted for his cruelty, agrees to this cheerful arrangement, fully intending to put the huntsman to death after the nuptials. The princess, on the other hand, merely wished to put her lover's sincerity to the test, and then save him from being beheaded. According to the legend the huntsman lost his head, but the dramatist brings the plot to a happy dénouement. Olaf turns out to be the king's long-lost son. The role of King Marbod was personated with heroic force by Charles R. Russell. There was an occasional tendency to rant, but on the whole his acting deserves commendation.

Minnie Seligman was frequently applauded as Thora. Her emotional work in dramatic situations was decidedly powerful. T. B. Thiberg was scarcely an ideal Olaf, but his personation was a creditable effort.

Verner Clarges was excellent in the role of Thorwald. Ella Burg proved vivacious and amusing as Rita. The other members of the cast proved in most instances quite satisfactory in their respective parts.

The stirring and romantic incidents of the plot retained the attention and approval of the audience to the climax of the last act.

The translators have freely interlarded the text with Shakespearean phrases, and the verse of Dr. Ottolengui is frequently bombastic. With careful revision, however, the drama ought to meet with popular acceptance.

The second scene of the first act, representing the Crags of Roughtdale Cliff, is a most picturesque representation of mountain scenery.

Empire—The Councillor's Wife.

Comedy drama in three acts by Jerome K. Jerome and Edna Phillips. Produced Nov. 6.

Ted Morris.....	Henry Miller
Jack Hedbury.....	William Fawcett
Therese Travers.....	Cyril Scott
Ben Dixon.....	James O. Barrows
Adam Cherry.....	W. H. Crompton
Putnam.....	Frank A. Lathrop
John.....	Arthur Hayden
Nelly Morris.....	Viola Allen
Mrs. Ben Dixon.....	Odette Tyler
Princess Dora.....	Agnes Miller
Mrs. Wood.....	Ray Robson

Jerome K. Jerome and Edna Phillips's comedy-drama, *The Councillor's Wife*, which was produced a year ago at a special matinee at the Madison Square Theatre by a company of Charles Frohman's, and which has since then been acted in several other cities, ranged into line as a regular attraction at the Empire on Monday night.

Cyril Scott, W. H. Crompton, James O. Barrows, Odette Tyler and Agnes Miller are here in the present cast who appeared at Madison Square; and Henry Miller, William Fawcett, Viola Allen and Ray Robson play the parts originated by William Morris, Owen Johnson, Sydney Armstrong and Kate Denn Wilson.

The Councillor's Wife is a light, sentimental piece, delicate in fancy and showing persons dominated by circumstances the authors have contrived for them.

A brother and sister, poverty-stricken, live together. The sister is about to give her hand but not her heart to a benevolent old man. There is a youth whom she really loves—but he has no money. Eventually it is discovered that a rich uncle has absorbed the property of the brother and sister. The uncle is exposed, the benevolent old man relinquishes the girl to the poor lover, and the play is over.

The play is bright, brisk, and fresh. Much of the dialogue is naive, and the situations are genuinely pathetic and humorous by turns.

Henry Miller, as the brother, acts with his usual dignity, discretion, incisiveness, and force.

Viola Allen makes a womanly and ingenuous sister.

The character-acting of Messrs. Crompton and Barrows—the one as an unselfish and the other as a scheming Pecksniff—is in each case artistic and plausible. The one serves to intensify the other.

Not a discordant note is struck by anyone in the company.

Bijou—Delmonico's at Six.

Comic drama in three acts. Produced Nov. 6.

Trixie Hascimere.....	Marie Jansen
Hamilton Clark, M. D.....	Frank Tannehill, Jr.
Alphonse.....	Isaac Martinelli
Captain Frank Holland.....	William Morris
Montague McPounders.....	Charles March
to Belmont.....	Fred W. Peters
Mrs. Hamilton Clark.....	May Merrick
Jessie Clark.....	Hope Ross
Estelle.....	Bessie Lackey

The Bijou was filled to overflowing with an enthusiastic audience to welcome Marie Jansen to the metropolis on Monday evening in her new piece, *Delmonico's at Six*. This is the story of the play.

Dr. Clark is a middle-aged physician thinking that his wife is cold, because his domestic life runs on with monotonous serenity, decides to make his wife jealous. Trixie Hascimere is a favorite vaudeville actress, and the Doctor buys her photograph, writes an affectionate sentiment on the back, and places it where it will be found by Mrs. Clark. Then he persuades his daughter's fiancé to write a letter, which is also intended for the wife's eye, in which a reference is made to the Doctor's engagement to dine with Trixie at *Delmonico's*. Jessie, the daughter, finds the letter, and presumes that it refers to her lover, Captain Holland. She shows it to her mother, and they decide to investigate matters at "Del's" at the appointed hour.

The Doctor, to carry out the deception, goes to the restaurant, and according to the coincidental license permitted in farcical plays, he finds Trixie in a private room, dining with MacPounders, a "strong man." Trixie discovers the Doctor's plot and decides to discipline him for making free with her name. She counterfeits intoxication and makes love to the Doctor. When Mrs. Clark comes in Trixie pretends to faint, and when the Doctor removes her cloak she is discovered in tights and a décolleté waist. Mrs. Clark, stung to jealousy, determines to get a divorce. In the complications of this act all the characters are concerned.

The last act is devoted to disentangling the snarl in the usual manner. The scene is Trixie's flat. Mrs. Clark learns that her husband was simply playing a practical joke and forgives him, while Jessie and the Captain also reach a satisfactory understanding.

After a good dinner, a gentleman is disinclined to quarrel with his cook; and so when the eye is filled and the ear gratified with agreeable sounds, the mental diner seated at *Delmonico's at Six* is not disposed to wrangle over the adaptation of the adapter.

Miss Jansen finds the part of Trixie well suited to her charming personality, and although never great as a lyric artist, her *chic* and her well-rounded figure have and will continue to make her an attractive artist.

The piece is finely staged and was generally well played, Miss Merrick appearing to good advantage as Mrs. Hamilton Clark, and the male characters being generally in competent hands.

Daly's—A Poor Relation.

Sol Smith Russell revived *A Poor Relation* at Daly's last Tuesday night. This play, the work of Edward E. Kilder, has been changed somewhat since its former presentation here. What was formerly the first act is now the second, and the sentimental interest has been so toned down, that Noah Vale is not called upon to make love. When a play can stand the transposition of its acts, with an improvement of its interest, there seems to be little call to consider it seriously or in detail as a work of art. *A Poor Relation* affords Mr. Russell a good opportunity to display his quaintly humorous abilities, and he makes the most of it. He is at all times interesting, and there are moments when he reaches a high point as an artist; but his greatest fault is his consciousness that he has an audience and his tendency continually to take his audience into his confidence.

If Mr. Russell hopes ever to win great success in New York, however, he must employ a better company. His support will do, perhaps, in smaller places, but it is too crude and inefficient to give pleasure here. In *A Poor Relation*, aside from the work of Mr. Russell himself, the cleverest acting is done by the children who figure in the quieter scenes.

Star—Rip Van Winkle.

The names of Joseph Jefferson and Rip Van Winkle have been so long associated that we can hardly think of one without the other. Everyone knows the *Rip of Jefferson*. It is the same as it has been for more years than we care to number.

The company that supports Mr. Jefferson at the Star as a whole are satisfactory, particularly Emma Fowler and Baby Parker, who appeared as Little Hendrick and Mamma.

Mr. Jefferson received numerous curtain calls, and the audience demanded a speech at the end of the first act.

People's—The Idea.

That capital farce-comedy entertainment, *The Idea*, drew a large house at the People's last night. Hallen and Hart repeated their amusing and versatile characterizations, and were applauded heartily for their clever work. The songs of James Aldrich Libbey were encored repeatedly, while Mollie Fuller, Al. H. Wilson, Margaret La Mar, Larry Dooley, Fanny Bloodgood and the other brilliant performers of this company scored their customary hits.

Tony Pastor's—Variety.

The bill at Tony Pastor's this week offers so many good things that it is difficult to determine its stellar feature. The original and amusing J. W. Kelly, the favorite Russell brothers, Sam Bernard, Lucie B. Raymond, Eunice Vance, Kelly and Ashby, assisted by

Dore Edwards, Davis and Gerome, Fontelle, Clifford and Huth, and Sam Dearn in their specialties, with Professor Ostead's prismatic panorama of travel, fill out an enjoyable evening.

Imperial Music Hall—Vaudeville.

Last night at the Imperial, Martha Heuer made her first appearance in America since her release by the Ellis Island authorities. She proved herself a capable and an agreeable singer.

The Sisters Reeve, vocalists and dancers, John W. Myers, Luigi Del Oro, a musical marvel, Les Figaros, Joe Flynn, of "McGinty" fame, the Comedy Quartette, in a clever specialty, and others made up a strong bill.

Koster and Bial's—Vaudeville and Ballet.

Oscar Hammerstein's one-act comic opera, *The Koh-I-Noor*, continues as the chief feature at Koster and Bial's. This week it has new features, including a topical song, Harriett Vernon, Evans and Luxmore, the Del Meleys, Paquerette and Ada Reeve are still favorites here.

Grand—The Struggle of Life.

Walter Sanford's melodrama, *The Struggle of Life*, which has frequently been seen in this city, opened at the Grand Opera House last night to a good audience. The elaborate scenic effects and the striking situations of the play evoked loud applause, as usual, and a successful week is promised.

Jacobs'—The Ivy Leaf.

The Ivy Leaf, a well-known Irish drama, was the bill at Jacobs' Theatre last night. It pleased a good audience.

At Other Houses.

In Old Kentucky is playing to the capacity of the Academy.

The Prodigal Daughter is in its seventh month at the American.

The success of *The Algerian* at the Garden has surpassed all expectation.

Charley's Aunt still makes large audiences at the Standard merry.

Harrigan's is regularly crowded, thanks to the drawing power of *The Woollen Stocking*.

This is the last week of *The Cornercracker* at the Fourteenth Street.

A Poor Relation is Sol Smith Russell's bill at Daly's this week.

This week closes Sothern's engagement in Sheridan at the Lyceum.

Rice's Surprise Party continues at Palmer's in 1432 prosperously.

Francis Wilson has established himself anew as a favorite in Ermine at the Broadway.

THE BROOKLYN THEATRE.

Columbia—The Girl I Left Behind Me.

The Girl I Left Behind Me began its second week at the Columbia last evening. James Wilson appearing in place of William Morris in the role of Lieutenant Hawksworth. Edward Sothern in Sheridan next week.

Park—Don Cesar de Bazan.

A large audience greeted Alexander Salvini last evening, many New Yorkers being present to see the actor in the role of Don Cesar de Bazan, in which play Salvini has never been seen in the metropolis. An interesting event of last evening was the presence of the elder Salvini, who occupied a box. Important roles are assumed by Eleanor Moretti, Augusta De Forrest and John A. Lane. Next week, Nat C. Goodwin in *In Mizoura*.

Grand Opera House—The Country Circus.

The Country Circus pleased Grand Opera House patrons last night. Some of the attractions are Mlle. Venus in her bareback riding act; the Devere Family, tumblers and acrobats; Joseph Darby, champion jumper; Professor George Wood and his educated ponies, and Signor Sealer with his trained goats. Hallen and Hart in *The Idea* next week.

Amphion—The Masked Ball.

John Drew and his splendid company opened the week with *The Masked Ball* at the Amphion last night. A large audience greeted company and play. Next week, Jane.

Sea Empire—April Fool.

Gus Williams and Sager Midgley divided the honors bestowed by a large audience on the funny production of *April Fool*, at the Sea Empire, last night. They were ably supported by Fannie Midgley, Emma De Berger, Fred Wiles, and Georgia Burt. Next attraction, *Across the Potomac*.

Novelty—The Quail.

Western life and cowboy existence were realistically depicted by Dr. Carver and company at the Novelty last night. John C. Rice in *A Knotty Affair* next week.

Lee Avenue—The Clemenceau Case.

The Lee Avenue patrons witnessed *The Clemenceau Case* last night. Emma Bell played Iza. A large audience applauded. Next attraction, *Blue Grass*.

People's—The Veteran Detective.

The Veteran Detective was produced last night at the People's before a well-filled house. The melodrama, song and dance and character sketching amused.

John H. Russell, associated with whom is David Henderson, in place of J. Wesley Rosquest, has bought the English rights to *The Corner Grocer* of Avenue A, which will probably be rendered into English by Louis Harrison, and produced next year.

A SPECIMEN LETTER.

HOWARD OPERA HOUSE,
40 ELLIS ISLAND, N. Y., Nov. 1, 1893.

Publisher Dramatic Mirror:

DEARSIR—Please find enclosed cheque for amount of my advertisement. I am very much pleased with the investment. I filled the date with one of the best attractions in the country three hours after *THE MIRROR* was put on sale. Yours truly,

W. K. WALKER,
Manager.

REFLECTIONS.

H. R. Jacobs is in town.

Ada Dare was in the city yesterday.

John T. Sullivan was on the Rialto yesterday.

Madge Lessing and Miss Blessing, of the Solomon Opera company, are in town. They left the company, which is working toward New York, in Buffalo.

Alf. C. Wheelan has resigned from the Pauline Hall Opera company.

The Streets of New York closed last week.

Henry Irving and Ellen Terry arrived from Chicago on a special train on Monday morning. They were much fatigued by the journey.

J. M. Hill said yesterday that he has postponed the opening of Herrmann's Theatre from Monday until the following Thursday. King Rene's Daughters, a one-act musical comedy, by Julian Edwards, will be presented in front of Gounod's *Philemon and Baucis*.

W. J. Le Moine will retire from the Lyceum Theatre company next Spring and be succeeded by J. E. Dodson, of the Kendal company.

Henry Irving and company will appear in Becket at Abbey's new theatre on Wednesday night. On Saturday evening Louis XI. will be the bill.

Walter Sanford returned to his offices, in Taylor's Exchange, on Monday.

Arthur F. Clarke, business manager for John Drew, and formerly dramatic editor of the *Chicago Mail*, is ill of pneumonia at the Gramercy Park Hotel.

Ex-Judge Gunning S. Bedford, who had a wide acquaintance in the profession, bequeathed his fortune to various relatives and institutions. One of his bequests was \$5,000 to his friend and executor, Stephen Fiske, dramatic editor of the *Spirit of the Times*.

Harry Randolph, the clever young character actor, will originate a peculiar part in Minnie Madden Fiske's production of *Hester Prynne* at the Tremont Theatre, Boston, on Nov. 20.

Herrmann played to big business at Ross' Hoboken Theatre last week. This week *The Diamond Breaker* and *The Fire Patrol* are the attractions.

Frederick A. Lovcraft left a will bequeathing his property to Colonel Henry S. Kearney, who says that the debts of the deceased will probably eat up the estate.

Clara Thropp, late of the Union Square Gaiety Opera company, will appear as the dancing girl in Sydney Rosenfeld's opera, *The Woman King*. The part was designed for her.

The benefit given by Manager Krans at the Imperial Music Hall on Friday afternoon for the yellow fever sufferers in Georgia, netted nearly \$1,000. Dugby Bell, Ada Reeve, Marie Tempest, Eunice Vance, Maude Madison and the C. Nelson Sisters appeared.

William Call and Mrs. F. M. Hoyt, the only daughter of Colonel William E. Sinn, of Brooklyn, were married in Harlem last Thursday by the Rev. Dr. Carpenter. Walter L. Sinn, the brother of the bride, was best man.

Jacques Kruger has been engaged by Sydney Rosenfeld to play the leading part in *The Woman King*, which will be revived at Newark on Nov. 20.

Frederic de Belleville joined the Coghlan company in Cleveland last night to play *Orion in Diplomacy*.

The plans at the Metropolitan Opera House for the Winter contemplate three nights and one matinee of grand opera each week, and three nights and four matinees of America, the spectacle that has been running at Chicago.

George F. Peterson, the business manager of the Lee Avenue Academy, Brooklyn, is in his thirteenth year at that popular house.

In January a "spectacular farce," called *Rush City*, written by Gus Heege, author of *Von Yonson*, will be produced under management of William F. Keogh, who is now engaging a company. "Logical sequence" is promised for the incidents of the new piece, and it is said that it will introduce features novel to the stage.

Fred Wynne, manager of Sydney Rosenfeld's opera, *The Woman King*, says there has certainly never been a comic opera produced of late years with a stronger list of artists of reputation than he has with this production. The chorus comprises the best looking people procurable, all having excellent voices, and rehearsals have been running smooth enough to give the performance at once. All new scenery will be carried, and the costumes will be very handsome.

Della Fox, Emma Pollock, Ada Reeve, and Bertha Creighton were billed to appear at a benefit for Metelka Vivian at the Park Theatre on Sunday night. None of them performed. Florence Thropp made a hit. She was encored five times. In the audience were Roy Douglas, Nina Farrington, La. T. Rosen, Charles DeWitt, George W. Wilson, and Carrie Daniels.

Traveling Day is open at Decatur, Ill., write or wire, F. W. Hanna.

Address this office, or 1740 Madison Avenue, New York

BALTIMORE.

SEVENTH.

P. K. STEARNS

NEW ORLEANS.

Lewis Morrison made a great success of *Richie* at the Grand Opera House last week. He gave a performance of the play. **LEWIS C. QUINCE**

PROVIDENCE

LOUISVILLE.

ment, and The Pronger Oct. 21-2, did a fair business.

CHARLESTON.

was dramatically assisted by Harry Kelly and a

SAN FRANCISCO

The auction sale of boxes for the National Ho Show at Madison Square Garden realized \$3,000. John J. Astor and U. L. Kernochan each gave \$100 for a box. The sale in 1901 realized \$2,000, and in 1902 \$25,000.

WASHINGTON, D. C.

The auction sale of boxes for the National Horse Show at Madison Square Garden realized \$2,000.

DENVER

The Land of the Midnight Sun at the Academy week of Oct. 20-4 did a fair business. The color scenes, and the scenic effects novel and striking. The Last Paradise 6-11

JERSEY CITY

The auction sale of horses for the National Horse Show at Madison Square Garden realized \$300,000 for John J. Astor and U. L. Kernochan each owner.

GE VESTON

John T. Kelly in McPee of Dublin drew good-sized audiences at the Tremont Oct. 23, 24. The star was ably assisted by Harry Kelly and a unit.

Circle 1 If you wish to see

anytime, anywhere, for any reason.

LADIES—If you wish an exquisite complexion, superb form and sparkling eyes, and to be the envy of your acquaintances, use
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less beautiful region on every possible com-
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7. as usual. The old Homestead drew a full house
Nellie McHenry.

Spears, manager). The Old Homestead to S. R. G. Oct. 10, giving satisfaction. Jennie Yeamans, supported by a good co., presented Jane to satisfaction business 28, giving a very pleasing entertainment Charles A. Gardner.

IOWA CITY.—**OPERA HOUSE** (Harry Clark manager): Ole (9) on Oct. 27; fair house. Frohman's Jane 30; good house.

DES MOINES.—**GRAND OPERA HOUSE** (William Foster, manager): The Masked Ball was presented.

to a large audience Oct. 25.—FOSTER'S OPERA HOUSE (William Foster, manager): Jane, with Jennie Yeamans in the lead, to a large and efficient audience 27. Frank Daniels in Little Puck to the second largest business of the season 28. Hoss and Hoss 1; Mrs. John Drew 2; Charles A. Gardner 3; Charles A. Jordan 4; Roadster 5; Minister 6.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (H. T. Crawford, manager): L. J. Carter's Northern co. presented *The Tornado* on the 24th and 25th.

house, and was equally well received, the upper portion of the house going wild over portions of the performance. Among the mentionable features of this piece are the scenic effects, which in the torn-down scene in the first act is one of the most realistic pieces of stage setting to be found on the road. The

second attraction last week was Hoyt's Texas Steer, which carried away its portion of the Topeka people's good money immediately upon the close of the performance at 10. Litt and Davis' co. gave Th

audience was not as large as the piece and its production warrants. The safe-breaking act of "Kid McCoy and "Spike" Hennessy, while it has been seen regularly for quite a few years, elicited

considerable applause. Barlow Brothers' minstrel finished the attractions for the week on 28 to good business. Their specialties are very well selected and equally well done. Scott in his "Frogs" Pa-

time' and the Brothers Kennard in their acrobatic turn made decided hits. Waifs of New York, Frank Daniels, Little Pack, Masked Ball and Old Homestead are the next attractions. —*INQUIRER.* Th

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Elliott Alton, manager): Carter's Ter-

Oct. 24; large house. Hoyt's Texas Steer to one of the largest houses of the season. 27. Advance sale for Sidney Drew's co. on 30 large.

EMPORIA—WHITLEY OPERA HOUSE (H. C.

WINFIELD.—GRAND OPERA HOUSE (T. S. Myers, manager): Barlow Brothers' Minstrels Oct. 18; good house; best performance of the season.

ATCHISON — ATCHISON THEATRE (R. S.)

PARSONS.—EDWARDS' OPERA HOUSE (C. H.)

(Johnson, manager): Harlow Brothers' Minstrel Oct. 24 thoroughly delighted a very large and fashionable audience. Tony Farrell, in My Colleen pleased a very fair audience 25.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): The St. Perkins co. Oct. 23; large audience. The Waifs of New York 25; good business.

manager: L. J. Carter's Tornado Oct. 27; S. R. C.
Shipp's English Hand Bell Ringers 9—(Jesse)
HOUSE: Tony Farrell in My Colleen 4.

KENTUCKY.
OWENSBORO—NEW TEMPLE THEATRE (R. M. Conway, manager): The Engineer (Oct. 23; 51m. 30s.)

tenance. Devil's Auction, 11.—1888: J. J. Summary retires from the management of the Temple Theatre and is succeeded by R. M. Conway, a former manager of this house.

PARIS.—GRAND OPERA HOUSE (Charles Scott, manager): The Baker Opera co. Oct. 26, 27, two good houses. M^{rs} Rose Baker danced herself into popular favor. Zeh, the Clodhopper 31; Spider and

WINCHESTER.—OPERA HOUSE (William Miller manager): Bartholomew's Equine Paradox Oct. 18.

LINCOLN.—**THEATRE**: 10; 2,000 sized houses. Lillian Lewis in Lady Edith's Uncle Niram.

of Normandy at matinee. Boccac is at night to good houses. Carroll Johnson 30; large house and satisfactory performance.

LOUISIANA.
SHREVEPORT.—Opera House: Devil's Auction Oct. 14 to the largest house of the season.

Charles T. Ellis in *Count Casner* gave a matinee and night performance on 28. A *Straight Tip* 1; John T. Kelly in *McFlee of Dublin* 2; Alha Heywood in *Edgewood Folks* 3; James T. Powers in *Walker*

London 4.

AGOSTA—**GREEN HOUSE** (Frank A. Green manager): "Parson" Davies' co., with Peter Jackson, in Uncle Tom's Cabin Oct. 26; very large house Frank Mayo in A Matrimonial Deadlock 28; poor house.

BATH.—ALAMEDA OPERA HOUSE (H. Donnell manager): Frank Mayo in *A Matrimonial Dead lock* Oct. 11 to a small but highly pleased audience.

PORTLAND.—LOTHROP'S THEATRE (C. C. Tubenbury, business manager); William Barry in *The Prince of Denmark* and *The Merry Wives of Windsor*.

Rising Generation pleased the house Oct. 27. 21
Professor Carpenter 30-4 entertained good houses
Hands Across the Sea 6, 7; Arthur Deming's Min-
strels 9.

MARYLAND.
FREDERICK CITY.—**OPERA HOUSE** (Frank B. Rhodes, manager): Fisk's Jubilee Singers, Oct. 1.

under the auspices of the Y. M. C. A.; fair house
Fitz and Webster in A Breezy Time 1; excellent
business. Carleton Opera co. 11; Fabio Romani 20
Esra Kendall 28.

MASSACHUSETTS.
LOWELL.—GIVEN HOUSE (John F. C. ...)

managers: Laura Schirmer Mapleson made a hit at The Fenwick Master Oct. 29; large and enthusiastic audience. Fabio Romani, matinee and night, 26; the Aidon Benedict co.; fair performance to light

houses. Salvini 1; Peter Jackson 4; Stuart Robson 6.—MUSIC HALL (Thomas and Watson, managers). The stocker played The Inside Track to large and well pleased houses 2, 3, 4.—BIOU THEATRE. Ab

Spitz, manager): The Matthew and Bulger Burlesque co. to light houses at 8. — ITEMS: Owing to some pecuniary trouble the Bijou Theatre will close for a week, during which time a new hole

new management.—Treasurer Savage, of the Open

Real Irish Neighbors Oct. 30, good business.
Finnegan's Hall is open. The factories are
going up, and business is improving.

NOTICE.

Managers of FIRST-CLASS Theatres are invited to offer open time for
MR. CYRIL NORMAN'S Production of Miron Leffingwell's
Romantic Drama (NOW EN ROUTE) entitled

BLUE GRASS

A ROMANCE
OF
HOME LIFE IN
KENTUCKY.

NEW SPECIAL SCENERY.

ELABORATE EFFECTS.

A COMPETENT CAST.

ADDRESS FOR
TIME AND TERMS

BRANCH O'BRIEN, Mgr.,

American Theatrical Exchange, 1180 Broadway, New York.

OBITUARY.

Alexander Fisher, one of the oldest actors on the American stage, died last Thursday at the Home for Incurables, in Fordham, aged seventy years, of paralysis. He had resided with his son, Charles E. Fisher, at 235 East Twenty-sixth Street, up to Sept. 27 last, when he was taken to the Home. The deceased was born in Philadelphia on Nov. 15, 1823, began his professional career at the Arch Street Theatre in 1841, and for twenty-five years was a member of the various stock companies of that city. He then went to Cleveland, where he remained three seasons. He was afterward in the In the Ranks company, and supported Sol Smith Russell and Denman Thompson. His last appearance was made last April with the Theatre of Arts and Letters. He played in Squirrel Inn at Palmer's Theatre. The Actors' Order of Friendship was incorporated by Mr. Fisher, Joseph Jefferson, John A. Elder, J. B. Roberts, and Ben B. Rogers in Philadelphia in 1849, and the deceased was the fifth oldest member of that organization. For thirty years he was secretary of the Philadelphia Lodge. He was buried on Sunday with the rites of that order, from the rooms of the Edwin Forrest Lodge, at 10 West Twenty-seventh Street. The deceased had compiled a list of the deaths in the theatrical profession, and it was his wish that his own death should close this book. He leaves two sons, Charles and Samuel Fisher, both actors, and one daughter, Albertine Fisher. Three grandchildren, Violet, Alice and Bessie Fisher, daughters of Charles, are on the stage.

Frederick A. Lovecraft, who had long been associated with Theodore Moss at the Star Theatre and in other enterprises, and who was business manager of Palmer's Theatre, committed suicide in his apartments at 45 West Thirtieth Street, on October 20, by taking poison. He also fired two shots at his head, one making a slight wound on the right side and the other glancing to the wall. The deceased had been in bad health for several months, and for four weeks had been unable to attend to business. In addition to his theatrical connections, he was assistant treasurer of the Coney Island Jockey club and clerk of the course, and was interested in several commercial affairs. Some of the latter had not prospered, and the deceased had worried over them until his mind became unbalanced. His friends were about to remove him to some retreat or persuade him to take an ocean trip when he killed himself. Although he had lost considerable money, the deceased was in easy circumstances. He was born in Rochester forty-two years ago. Twenty years ago he came to New York and was assistant for a jewelry firm for a short time. He was afterward employed at the Academy of Music, and about fifteen years ago met Theodore Moss, who gave him a place in Wallack's old theatre. The deceased had his life insured for \$100,000. The remains were taken to Rochester, where his

mother and sister reside. The deceased was a widower, his wife, from whom he had separated, having died seven years ago in Paris.

The Marquis Mario Bragaldi, a well-known decorative and scenic artist, died at the Hotel Ricadonna in this city on Tuesday, Oct. 22, aged eighty-seven. The deceased was born in Milan, Italy, in 1836, and having established a name in Rome and London came to this country in 1852. The National Theatre, Richmond Hill Theatre, and later the Eagle Theatre on upper Broadway in this city were designed by him, as was also the Stewart building on lower Broadway, and he designed and superintended the construction of the palace of the late Emperor of Brazil, at Rio Janeiro. In Spain he built the Theatre Royal, Madrid, and the Barcelona Theatre. Going to London, he invented the "Royal Marionettes," and designed several noble edifices. Returning to this country he decorated the mansion of the late A. T. Stewart, on Fifth Avenue. He also did much work as a scenic artist.

Arthur Cook, a well-known minstrel and singer, died from a complication of diseases at his home in Brooklyn on Nov. 1, aged fifty years. He was born in London, Eng., and came to this country at an early age. He was a member of Dan Bryant's and Hooley's minstrel companies, and was long famous as a singer. The deceased joined the San Francisco Minstrels in this city after the removal of Mr. Hooley to Chicago, and later he appeared with the Carncross company and with the Thatcher, Primrose and West troupe. He also appeared as an actor in The County Fair. The Man from Boston and One of the Old Stock. He was a member of the Brooklyn lodge of Elks.

Eleanor Martillie, wife of John Slocum, manager for Richard Mansfield, died of scarlet fever at her mother's home, No. 258 West Forty-third Street, New York, on Sunday, Oct. 22. The funeral was privately held on Monday, owing to the contagious nature of the disease. The remains were interred in Woodlawn. Mrs. Slocum was known to the stage by her maiden name. She was formerly in Mr. Mansfield's company, and was a talented actress. She was married to Mr. Slocum in this city on July 20 last.

Esther, the little daughter of Mr. and Mrs. Fred. Berger, died on Monday of last week at Washington, D. C. She had been recovering from a severe attack of typhoid fever and was considered out of danger when she had a sudden and fatal attack of heart failure. The child was a great favorite. The funeral took place on Tuesday from the family residence, and the remains were deposited temporarily in the vault of the late General Logan. The members of the company of Sol Smith Russell sent a handsome floral piece. Mrs. Sol Smith Russell attended the funeral.

Edward Francis Maitland McCosker, better known to the profession and the public as Frank Edwards, died at his residence in

Rochester, N. Y., on Oct. 30, aged fifty-eight years. The deceased had for several years represented the local interests of Manager H. R. Jacobs, and his courtesy and urbanity had gained for him a host of friends. The funeral services, which were very impressive, were in the hands of the Rochester Lodge of Elks.

David Williams, father of musical director Jesse Williams, died on Oct. 30 at 1558 Broadway, aged eighty-three years. He was a mechanical engineer.

IN THE WINGS.

A few weeks ago "The Usher" quoted Newson Smith, the head of the syndicate controlling the Oxford, Pavilion and other London music halls, to the effect that Mr. Smith considers it most absurd that a song-and-dance artist like Harriett Vernon, who receives \$75 a week in England, should be paid by Koster and Bial \$500 a week.

The point that Newson Smith overlooks is that at home Miss Vernon does a nightly "turn" at four or five music halls, and that the \$75 she receives from each aggregate almost as much as the salary paid to her by Koster and Bial.

It is rather expensive for the enterprising New York managers, but until the custom is established here for vaudeville performers to make the rounds, they will have to put their hands very deep in their pockets for American money for English talent.

Why, by the way, should not some of the more popular and energetic variety performers start in to appear on nights at more than one place. Starting, say, at Miner's Bowery Concert Hall, they could then go to Tony Pastor's, the Imperial, Koster and Bial's, and end at the Vandeville Club, incidentally appearing in 21/2.

Down town the other day I ran across A. C. Wheeler, "Nym Crinkle." "I am a farmer now," said he. "I have a place in Rockland county where I spend most of my time and money. I do not go to the theatre more than once a year. I have had more than twenty years of it. That's quite enough. I am writing a novel and putting up fences. Between churning and milking hours, I write views and reviews for the World."

Katherine Grey (Mrs. Paul Arthur), who plays the role of the heroine in Shore Acres, fared well on Monday night. A floral stand, made up of four hundred jacqueminot roses and other flowers, was passed over the footlights to her. After the performance she tried to pack the flowers into a cab, and failed. Then she hired a boy to hang on to them from the driver's seat.

A few nights before at the Broadway Lulu Glaser, the pretty and nimble Javotte of Romance, resumed a floral umbrella three

times the size of the ordinary article. It literally blocked the stage.

What an awful shudder ran through us all when we heard that an attempt was made on Thursday night to poison Marie Tempest by sending a strychnine-coated bunch of roses to her upon the stage. The story, of course, is perfectly authentic, for have we not the strychnine, the flowers and Miss Tempest in evidence.

The thought forces itself upon us that the poisoned bouquet may have been intended for Julius Steger. Mr. Steger must know that the lives of all great men are liable to be cut short at any moment.

Some years ago in this same city a beautiful basket of poisoned grapes was presented to Agnes Herndon while she was acting.

She had a terrible time; but the doctors saved her.

The fortunate part of the Tempest and the Herndon poisoned-token episodes is that in each case there was good press work.

C. R. Jefferson tells me that he thinks, now that the silver question is settled, the country will gradually recover itself. He believes theatrical matters will improve somewhat right away. But a decided change for the better—not until next Fall.

The condition of Joseph Jefferson, according to his son, is now remarkably good.

PAULIER.

ON TO RICHMOND.

Manager Thomas G. Leath, of the Mount Academy of Music, Richmond, Va., in a card in the Herald of Sunday last, promptly contradicts the statement in an alarming article about the theatrical business of the season, that "In Richmond the business was so bad that traveling companies are cancelling their time right and left." Manager Leath states that his business in Richmond has been as good this season as in other years, while in Norfolk, where he is interested in another theatre, the season is better than usual. By reference to our out-of-town department, it will be seen that Manager Leath, by arrangement with Colonel John Murphy, the owner of the New Richmond Theatre, will control that house for the next four years.

RUMOR DENIED AND DISCOURAGED.

The following telegrams have been received by W. A. McConnell, and The Mirror prints them with pleasure.

To W. A. McConnell, American Theatrical Exchange:

Your letters received. Rumors of James T. Powers closing cowardly, slanderous lies emanating from low-lived scoundrels, incapable of making an honest living, and devoting their diseased capabilities to a contemptible effort to reduce decent people to their own despicable and failure-marked level.

JOHN F. HANLEY.
To W. A. McConnell:
Rumors of James T. Powers closing cowardly, slanderous lies emanating from low-lived scoundrels, incapable of making an honest living, and devoting their diseased capabilities to a contemptible effort to reduce decent people to their own despicable and failure-marked level.

TELEGRAPHIC NEWS

CHICAGO.

After the Fair, Matters Quiet Down—What Shall Run to Day of Tomorrow?

(Special to The Mirror.)

CHICAGO, Nov. 6.

We are experiencing the calm after the storm, theatrically speaking. The inevitable drop in business has followed the closing of the World's fair, but it will not take long for the Chicago playgoers to get their second wind. It never does. We have plenty of money, left here by the residents of New York city and other towns, and we will spend it first on good shows. I am a firm believer in this city as a "show town," for I have studied it in that regard for some twenty years. Thirty-five years ago next Thursday, Nov. 9, I first witnessed the light of day within a block of the desk at which I am now sitting, and the lady who honors me by bearing my name took chances on my supporting her just ten years ago last week. She, too, was born in Chicago, and there is a very young "Biff" and his elder sister. It is a Chicago family, and we have attended the theatres here for many years, so we believe in them thoroughly. That is why we think Chicago all right as a "show town."

To-night we have enjoyed four notable openings. At McVicker's, where "Senator" Crane has been filling his coffers with World's Fair gold, Tom Keene was welcomed by a good-sized audience in beginning his season of tragedy, and at the Grand Opera House Richard Mansfield made a hit in The Merchant of Venice. He will be seen in his repertory during the week.

The Bostonians, always favorites here, had a great big audience at the Columbia to welcome them in Robin Hood. The Ogalallas will be heard next week, also the new opera, The Maid of Plymouth. At Hooley's to-night A. M. Palmer's company produced a new play, The Price of Silence, in which E. J. Hanley made a hit in the role of the blackmailer, played in the German version by Herr Mitterwenger. And at the Schiller The Other Man, presented by Charles Frohman's Comedians, who have just left your shores, was applauded by a large audience.

Keene will continue at McVicker's in tragedy for some time. The Bostonians are to be at the Columbia for a few weeks, until Pete Dallas brings us The Country Sport, and The Other Man will be followed at the Schiller in two weeks by Mrs. John Drew and her company in The Road to Ruin and The Revue. This is the last week of the Palmer company at Hooley's, and the underground attraction is Emma Vokes, whose advent is being heralded by the sordid agent, Clarence Fleming.

This is the final week of David Henderson's Summer extravaganza season at the Chicago Opera House, and for many months he has had the satisfaction of seeing his theatre packed to the doors at every performance, while hundreds have been turned away. His business has been phenomenal and only limited by the size of his house. All this was taken off when it was filling the house, only because it was necessary to get in the ready to fill the real engagements of the company. Manager Henderson deserves all the praise he has had, for he is indefatigable in his efforts to please the public, and he is the king pin of extravagance in this section.

One George Barker, who is fated to sell people in advance of the wonders of the Henderson show, has already departed on his mission, and he will be partially replaced by John F. Barker, representing James T. Powers in Walker, London, who comes to the Chicago Opera House next Sunday night. Mr. Barker is well known here as a very finished agent who always has a standing-room sign in his custody.

America has dropped daily matinees at the Auditorium and will be seen only on Wednesday and Saturday afternoons. Of course, the business has dropped off somewhat. The engagement closes next Saturday night. It has been wonderful in point of receipts.

Last Monday evening the Trocadero began its permanent career as an amusement place here, and the trial seems to have proven successful. To-night Sousa's Band began an engagement there.

Eugene Sandow, by the way, left us last week, and was presented by Manager Ziegfeld, of the Trocadero, with a fine gold medal, bearing an inscription testifying to his record-breaking engagement here. He goes to Europe, having broken his engagement with Abby, and when he returns he will be under Mr. Ziegfeld's management.

Our friends Solbury, Coffy, Burke, and the others wound up their progress. Wild West came last Tuesday with an informal "stag" and left town with a barrel of money and a cord of good wishes.

Robert Mansfield enjoyed a good run at the Haymarket, where Robert Browning began an engagement in tragic repertory last night. Nellie McHenry, the jolly one, will follow.

At the Windsor Martin Hayden, in Hail in Slavery, opened last night, and Charles Gardner, the German dialect comedian, will be seen there next week in his new play, The Prize Winner, which replaces Master and Man.

Havlin's had Lincoln J. Carter's successful play, The Tornado, last night, and The Crazy Patch follows.

Attractions at the other houses yesterday were The District Fair at the Alhambra, My Jack at the Academy of Music, The Police Patrol at the Clark Street Theatre, Clara Morris at the Empire, the Trans-Atlantic, with Johnny Van Hout and Solly Smith, at the People's, Haverly's Minstrels at the Casino-Eden Music, the Rents-Santley Burlesque company at Sam T. Jack's Opera House, Duncan Clark's Female Minstrels at the new Tivoli, and vaudeville at the Lyceum, Olympic and Park.

The Grotto continues to do well with its big vaudeville show, and Manager John W. Morrissey takes a big benefit next Saturday evening.

Speaking of benefits reminds me of the corker that "Masey" Godenrath, assistant manager of the Schiller, had last Monday night. He felt certain that no passes would be in the ticket-box, and when he started to count up he was more than surprised to see three envelopes in the pass compartment. And he was pretty mad until he took them out and found that they contained testimonials of regard from George Irish, Ira La Motte and Tom O'Brien, of the theatre staff. Then "Masey" purchased.

I had the pleasure the other day of meeting H. Grattan Donnelly for the first time. He has been here seeing the Fair. I expected to see a man with a Rip Van Winkle beard, and he said he pictured me with a Joe Howard goatee, so it was horse and horse.

Gerald Griffin has gone to join the angels in the St. Paul stock company. And D. L. Moody opened a two weeks' engagement here yesterday. And there you are.

I am in receipt of a splendidly bound and illustrated copy of Clyde Fitch's pretty comedy, Panola's Protégé, for which I am greatly indebted to the distinguished young author.

Mr. Irving and Miss Terry send regards. Steele Mackaye will write. Regards to Ted Marks.

"RIP" HALL.

PHILADELPHIA.

Several Prominent Attractions to the Greater City—A Review of the Week-Current Offerings.

(Special to The Mirror.)

PHILADELPHIA, Nov. 6.

The management of the Grand Opera House did not improve their sales by the engagement of Minnie Hark and Lel Poente. The former's reception was chilly; the latter met with an ovation, but when Madame Louise Natali came on in the part Michela (Carmen) the audience gave the American prima donna an immense greeting. It was a gala night for Natali. To-night the Imperial Austrian Infantry Band opened for the week to a good house.

The White Squadron filled in a good week at the People's Theatre, the large stage of which gave ample opportunity for the display of the scenery. Fantasma opened to a big attendance to-night.

Canton Clarke's engagement at the Grand Avenue Theatre commenced in fine style with Hamlet. The attendance was very satisfactory the entire week, and the reception given the handsome young actor must have aided him with pardonable pride. The second week commenced to-night, the bill being David Garrick, presented by a curtain-raiser. The Lion of a Lover. House very large.

The Empire, with The Power of Gold, a play of more than usual merit, had a strong week financially. The scenery is quite perfect to the minutest detail. To-night The Empire has a large and delighted audience.

A Trip to Chinatown had a big week at the Park. To-night Julia Marlowe has a heavy attendance to greet her first appearance this season. The bill is The Love Chase, and will continue for the week, with one matinee, Saturday. The engagement is for three weeks. A feature will be the providing of specially printed programmes, containing the individual names of theatre parties.

Nat C. Goodwin had a grand week at the Broad with In Minerva, which he will continue the present week, the house to-night being crowded.

Joseph Jefferson played to nearly twelve thousand dollars the first, and to over twelve thousand dollars last week. The Walnut has been a veritable Mecca. I saw the box-sheet of last Saturday's matinee. The receipts were \$2,205. To-night Henry E. Dwyer in Adonia. The attendance is large and will doubtless continue for the week.

Glimmer's Auditorium had a fair entertainment last week. Attendance, with one exception, to the capacity. Lydia Yamamoto was a feature, and a good one. This week the American and European Metrons began an engagement opening with a packed house.

E. S. Willard concludes his engagement this week at the Chestnut Street Theatre. The bill to-night is The Middleman, and the theatre has fair attendance. For the first time in this city, John Naudin's Double will be put on Friday night.

Chestnut Street Opera House still presents Daniel Frohman's Lyceum Theatre company. This is the final week. To-night the attraction is The Charity Ball. Americans Abroad and The Wife will be given during the week.

Business is lively and satisfactory at the Standard. Last week The Five Fates proved a magnet. The Fanny Will has the boards for this week, and the audience is top-heavy to-night.

Pennypack's Theatre gave The Boy Lost last week, and it played to the capacity with the exception of one evening and two matinees. It was gorgeously mounted, but the company was nothing more than ordinary. To-night The Midnight Alarm is playing to a packed house. The capable and efficient stock company of this theatre, headed by Fanny McIntyre and George Leacock, return 13.

The Lyceum had a fair week with a light and airy burlesque company. The house kangaroo was the feature. The May Russell Burlesque company has a good attendance this evening.

Across the Potomac is the bill at the National for the current week.

The Bijou is giving an excellent performance to crowded and delighted audiences. The theatre opened for the week at noon today with thirty-eight new faces. The business, if it were not the result of liberality and far-sighted management, might be called phenomenal.

The Star and Gaiety Theatre, under the

management of J. R. Hafner, is working its way back to success. At noon to-day the doors opened to a fine house with the drama, The Race for Gold. After this a vaudeville. The entertainment runs until 11 in the evening continuously.

Miss Rita Elandi has made a lasting impression in this city by her rendition of Marguerite in Faust, Santuzza in Cavalleria Rusticana, and Nedda in Pagliacci. All this capable artiste requires is a manager who understands his business as well as she does hers. She should have been starred here. Miss Elandi is an Ohio girl, born in Cleveland. She has studied nine years in Europe, and has just returned. She is a dramatic soprano of astonishing power, and possessor of reserve force which shows a method that will carry the timbre to an old age, strong and resonant. Then again she is a magnetic artiste, with a magnificent presence. If the people of Philadelphia had been aware of the appearance of Miss Elandi, through proper advertising, the Grand Opera House would not have contained the crowds.

EDWIN RUSHTON.

BOSTON.

The French Pantomime, the New-Club, and the Lilliputians—Other Events—Review of the Week.

(Special to The Mirror.)

BOSTON, Nov. 6.

There is no dearth of novelties of a cosmopolitan nature in Boston to-night, for we see French pantomimists, German dwarfs, English actors and a new American star.

The Museum attraction seemed to provoke the most interest, as Boston theatregoers were curious to see for themselves what had made so great a success abroad, and the French pantomimists in L'Enfant Prodigue were greeted by a large audience.

The audience was large, distinguished and enthusiastic, fully appreciative of the thoroughly artistic production. L'Enfant Prodigue was pronounced a great success.

Mr. and Mrs. Kendall again return to the Hollis Street, and there was the place where society chose to go to-night. There had been an unusually large advance sale for The Second Mrs. Tansqueray.

The welcome was cordial, but it remains to be seen whether regular theatregoers will induce the first-night verdict.

It was a different sort of a house that greeted the Lilliputians at the Tremont to-night from that which they had when they came here two seasons ago comparatively unknown.

A Trip to Mars is better liked than the last piece in which the Lilliputians played here. The ballets and illusions are fine.

Kathrine Clemmons came to Boston to-night a stranger to local theatregoers. In spite of that fact there was a good audience at the Globe.

Miss Clemmons' acting was a surprise. The company is above the average, and the costumes and mountings are elaborate.

One of the best-liked pieces seen in Boston last year was The New South. So it was only natural that there should be a large audience at the popular Boardman Square to-night at the opening of the engagement.

Belle Thorne retired from the cast to-night, and was succeeded by Fannie Johnson, who played Venus admirably.

The Danger Signal is the play at the Grand Opera House.

The Black Crook continues its uninterrupted success at the Boston. Pauline Hall's engagement at the Columbia is to be brought to a conclusion this week, and The Honey-mooners will be taken on the New England circuit. The Girl I Left Behind Me opens a long run on Nov. 17.

Venus keeps on at the Park, where the business still continues to be of the best.

At the popular price houses the attractions are: Bijou, continuous variety; Grand Museum, Edith Mai in The World; Howard Athenaeum, burlesque and variety; Palace, Rogers Brothers' company; Lyceum, Fred Waldmann's Specialty company.

John Stetson, of the Globe Theatre, has recovered from the effects of his recent accident and was able to be out last week.

Sydney Chidley, the comic artist, whose work has attracted so much attention in this city during the past year, is to do the entire remodeling of the scenery of the Lynn Music Hall, which has been acquired by Manager Charles E. Cook to be run by a stock company.

The Tivoli Opera company had large audiences at the Globe last week, but the performances were unequal. Pagliacci was given three times, but the crudeness of orchestra and chorus made it impossible to judge what the work was like.

The Lilliput Show Print is financially embarrassed. Charles F. Lilliput, the proprietor, has liabilities of \$1,600, while the assets are about \$500.

There will be a football game in this city 25 between the Boston Press Club and an eleven representing the Five A's.

A number of actresses playing in this city are to lend their efforts to make the Carney Hospital fair a success this week.

Larry Guernsey, late of Prince Fro Tom, will probably go with Pauline Hall in The Honey-mooners.

The Boston theatres which it was thought were doomed by the Rapid Transit Act will be safe for a time longer, as it is probable that the people of the city will vote overwhelmingly against the act to-morrow.

JAY B. BENTON.

CINCINNATI.

Arrive, Early Waterfront, Comedy Opera and other Attractions—Review of the Week.

(Special to The Mirror.)

CINCINNATI, Nov. 6.

Africa, with George Trancher as the star, is this week's attraction at the Grand, and it tonight's attendance be any criterion the

success of the week is assured. Otis Harian John Coleman, Blanche Hayden, Laura Milard and H. W. Prilman scored hits in their respective roles. Next week W. H. Crane in Brother John.

Marie Wainwright at the Walnut presented Man and Wife to night to an excellent house. The same bill will be given until Thursday. The Social Swim being the attraction on Friday and Camille Saturday, matinee and evening. The star's support, including Barton Hill, Louise Muldener and Dorothy Thornton, was efficient. Next week Sinbad, followed by Archie Boyd in The Old Homestead. Week after, Thomas W. Keene.

The success scored last week by the Baker Comic Opera company at the Pike was so pronounced that the management sensibly concluded to re-engage the company for the current week. Chimes of Normandy is the bill, and Irene Murphy and Wolf, Ranney, and Miller met with enthusiastic receptions.

The Wilbur Opera company opened its long engagement at Heuck's yesterday, presenting The Merry War at both matinee and evening performances. The attendance was very large. The week's repertoire will include The Black Hussar, Indiana, Grand Duchess, Fra Diavolo, Bohemian Girl, and Two Vagabonds. The troupe is excellent and bids fair to be eminently successful.

John L. Sullivan in The Man from Boston packed Havlin's to the doors yesterday. During the third act some clever specialties were introduced by Master Charles Nixon, Lillian Harper, Bobby Mack, and Ila Lillian Abrams.

The Spider and the Fly company, with Lotte Collins as its leading card, next week, followed by Ezra Kendall.

Finnigan's Ball was well received at the Fountain and the joint stars, Murray and Mack, met with a deservedly enthusiastic reception.

Kidnapped, with its sensational features, proved an attraction above the average at Robinson's yesterday. Manager Easton staged the piece in first-class style and the cast was satisfactory.

At the People's yesterday Whallen and Martell's South Before the War attracted packed houses at both matinee and evening performances, and the cotton-picking scene and cake-walk were enthusiastically endorsed. Hyde's Specialty company next week.

The soloist at yesterday's "Pop" was Elsie Stewart, late of the Carl Rosa Opera company.

Charles Murray, of Murray and Mack, the joint stars who are playing Finnigan's Ball at the Fountain Square Theatre is a Cincinnati.

The Imperial German Infantry and Cavalry Bands will give four concerts at Music Hall, beginning this evening.

W. B. McCullum and P. J. Kennedy, respectively representing Murray and Mack, and John L. Sullivan arrived on Thursday.

JAMES M. DONOHUE.

CLEVELAND.

The Coghlan, Donnelly and Island and other Attractions—The Clio Materials—Review of the Week.

(Special to The Mirror.)

CLEVELAND, Nov. 6.

The Euclid Avenue Opera House was filled to-night when the Coghlan company opened in Diplomacy. Lady Barker and The Happy Pair will also be played during the week. Frederic De Belleville takes the place of John T. Sullivan, who is in New York to attend to business relating to the production of A Woman of No Importance. Next week's attractions are A Texas Steer and Lady Windermere's Fan.

The Lyceum Theatre was well filled to-night at the opening by Donnelly and Grand in The Rainmakers. They were well received. The Limited Mail next week.

Jacobs' Theatre had a large house to-night to see a good company present The Still Alarm, which will hold the boards for the entire week. John L. Sullivan next week in The Man From Boston.

At the Star Theatre this afternoon Rice and Barton's Comedians opened in Razzle Dazzle to a large audience. The Reeves and Palmer company next week.

The R. P. O. E. Lodge, No. 15, gave the first stag social of the season last Friday evening, in their elegant new quarters and entertained representatives from every theatrical company playing in the city. Notable among the guests were Frederick Warde and Louis James and Field and Hanson.

Manager Frank Drew, of the Star, has been seriously ill, but is now recovering.

Charles Stumm, of the May Russell show, has severed his connection with that organization, and will take the management of the Star during Mr. Drew's illness.

Frank Beresford, as manager, and Frank Sinclair as treasurer, are now installed at H. R. Jacobs' Theatre. When they severed their relations with the Alhambra Theatre, Chicago, last Saturday, Mr. Beresford received a beautiful gold watch and a purse of gold, and Mr. Sinclair an elegant K. of P. chain, from their admirers.

WILLIAM CLETON.

PITTSBURGH.

The White Squadron, Starlight, Kismet and other Attractions—Review of the Week.

(Special to The Mirror.)

PITTSBURGH, Nov. 6.

A good-sized audience witnessed the production of The White Squadron at the Bijou this evening. Under the City Lamps follows. At the Grand Opera House Vermina Jar has opened in Starlight to a good attendance. Next week, Little Tycoon Opera company.

Fanny and Hooty began their last engagement as partners before a full-sized house at the Duquesne to-night, and were warmly received. A Trip to Chinatown next week.

A SOLID, UNMISTAKABLE HIT! A TRIUMPH WON SOLELY ON ITS MERITS!

HERBERT HALL WINSLOW'S
NEW
Melodramatic Comedy.

A CRACKER JACK

ED. STAIR,
BRADY AND GARWOOD
Proprietors.
GEORGE H. NICOLAI,
Manager.

Produced August 26, 1893.

"In a word 'A Cracker Jack' is one of the assured successes of the year—a roaring hit and a work of unquestioned merit."—GEORGE P. GOODALE IN DETROIT FREE PRESS.

"A success from the start."—DETROIT EVENING NEWS.

"Presented with a vim and zest that made the audience wild with excitement."—DETROIT JOURNAL.

"The 'standing room' sign has had to be posted at the recent performance of 'A Cracker Jack' which seems to have caught on in great shape."—BUFFALO TIMES.

"The play is full of life and motion, has a great quantity of fun in it as well as clever enthusiastic business—a startling lynching scene that sends a delicious shudder through the audience."—GRAND RAPIDS DEMOCRAT.

"A bright, snappy play, full of surprises and brimming with incident."—DETROIT TRIBUNE.

"There are quite a number of good things in the piece and no bad ones. It is not the best thing that

was ever offered in Toledo, but it's all right."—TOLEDO HERALD.

"Novel in its scene and some of its incidents. The hand-to-hand fight is good, so is the lynching scene and other features of this character make the play most interesting to Lyceum audiences whose applause last night was extremely vociferous."—BUFFALO COURIER.

"Packed Heck's from top to bottom."—4TH ST. SAT. COMMERCIAL.

"The piece is on new lines in many places and the startling lynching scene in the third act, and the sword combat in the second are realistic to an extreme degree."—TOLEDO BLADE.

"Every seat in the house was occupied and the play attracted the most eager attention until the curtain was rung down on the last act. In the last act a satire on the American stage was one of the funniest scenes ever enacted on this stage."—BUFFALO COMMERCIAL.

BUFFALO, N. Y., Nov. 4, 1893.

GEORGE H. NICOLAI, Manager:

MY DEAR SIR.—It gives me great pleasure to state that A CRACKER JACK has played this week to the largest business of the season at the Lyceum Theatre. Play, Company and scenic effects gave complete satisfaction.

M. S. ROBINSON.

Academy of Music, Toronto, Nov. 6-11; Batavia, N. Y., 12; Auburn 14; Albany 16, 17. THANKSGIVING OPEN.

A TRIED AND STERLING SUCCESS:
SCOTT MARBLE'S LATEST AND GREATEST PLAY

THE DIAMOND KING

A DRAMA OF REALISM,

Replete with Stirring Incidents, Startling Sensational Effects, Powerful Dramatic Situations and Bright Comedy Scenes.

For Time and Terms address HARRY ST. ORMOND, 40 West 25th Street, New York City.

The Alvin was given over to vaudeville and the irresistible Lottie Collins this evening. Attendance large. The Coghlan's follow.

The Vendetta was produced at Harris' to-night to good business. Next week, Midnight Alarm.

At the Academy of Music, Hyde's Comedians opened to the capacity of the house. Helene Mora made a hit. New York Vaudeville Stars next week.

Manager Hyde, of the Alvin, has been offered the management of Katharine Clemmens' tour by Colonel Cody, and in all probability will accept.

Helene Mora is having a new comedy written for her, and will not appear in the new version of Comrades.

Eddie Shannon, of Frohman's Lyceum Theatre Stock company, will join Rose and Charles Coghlan here next week, and will appear as Dora in Diplomacy.

Manager R. M. Gulick goes to New York the latter end of the week to attend the opening of the Bijou in Brooklyn.

EDWARD J. DONNELLY.

ST. LOUIS.

Crane, The Black Creek, Double Dead, and One Strange Death of Thomas Jones—Singles.

[Special to The Mirror.]

St. Louis, Nov. 6.

William H. Crane began an engagement at the Olympic last night in Brother John before a large audience.

At the Grand Opera House last night The Black Creek drew a crowd.

Archie Boyd, a St. Louisian, opened with his new play, The Country Squire, at the Hagan last night, supported by a good company, before a large audience.

Von Vonson opened at Pope's yesterday with Gus Hodge in the title role. Mr. Hodge is assisted by an excellent company. The attendance was good.

The Waifs of New York opened at the Standard Theatre to a good house.

The Southern opened at Havin's yesterday to good business.

The Voodoo company rest here the first three days this week, opening at Champaign, Ill., on Nov. 10.

A telegram has just been received here from Cincinnati announcing the death of "Tom" Jones, a brother of Will Jones, the present manager of Havin's Theatre, and a brother-in-law of John Havin. Tom Jones was for some time manager of Havin's, but had to give the management up on account of ill health. He has been very ill since last Spring in Cincinnati, and his death was not entirely unexpected.

Members of the Texas Steer company beat a printer in a saloon early yesterday morning and were arrested.

Will Carlin, who will leave for New York to go on the professional stage, will give a performance of Richard III. next Thursday night at the Germania Theatre. He will be supported by society amateurs. He has shown such dramatic ability.

Archie Boyd was called before the curtain three times last night, but would not make a speech. To-night he was presented with a silver service after the third act by his friends.

W. C. HOWLAND.

A REMOVED HOUSE.

[Special to The Mirror.]

Boston, Nov. 4.—Hands Across the Sea played as the largest business the past week ever done at the Bowdoin Square Theatre, breaking all records. The standing room sign was displayed nightly at 7:30 o'clock.

CHARLES J. ARTHURSON.

MEMPHIS A GOOD TOWN.

[Special to The Mirror.]

Memphis, Tenn., Nov. 4.—The Thomas O. Seabrooke Comic Opera company in The Isle of Champagne closed an engagement of two nights and one matinee here to-day. The total receipts for the three performances were \$3,679.75. Who says Memphis is a poor show town? Being on good, clean shows and our theatre patrons will support them liberally.

HARVEY R. SCHLOS.

PLAYING TO HIS OWNERS.

[Special to The Mirror.]

New Orleans, Nov. 5.—The Seabrooke Comic Opera company is playing to phenomenal business in the South under my direction. I am compelled to cancel Texas engagements to play return dates in Nashville, Memphis, and Atlanta. Opened here to-night to the capacity of the Grand at advanced prices.

H. GREENWALL.

A BIG SUCCESS.

[Special to The Mirror.]

San Antonio, Texas, Nov. 6.—Spider and Fly packed the Grand Opera House for four performances. The new manager, George H. Walker, is making a big success with the house this season.

JAMES DIXON.

MADE A HIT.

[Special to The Mirror.]

Kansas City, Nov. 6.—Sadie Hanson opened at the Gillis yesterday to great business, and made a hit.

E. E. BAVER, manager.

A GREAT DOLL SHOW.

There is to be a grand doll exhibition and Christmas sale in connection with the Candy Exposition held at the Lenox Lyceum. The proceeds will be devoted to the Mail and Express Free Kindergarten and Potted Plant Association.

A feature of this exhibition will be the dolls contributed by prominent actresses. Many beautiful dolls have been promised, and the ladies in charge ask Tom Mason to say that they will be grateful for further donations from members of the profession. They should be sent to the Mail and Express.

Mrs. George Gould is the president of the association, and Mrs. Theodore Sutro is the first vice-president. They are assisted by a large number of well-known New York women.

IRISH INSPIRATION.

Harry O'Neil, who will star next season in Irish Inspiration, under the management of Charles A. Miller, was a guest of Manager Mart Hanley at Harrigan's Theatre last week, with his charming wife, formerly known as Nelly Walters. Miss Walters was the soubrette in Charles A. Gardner's company, and the wedding took place on Oct. 14 in Fort Huron, Mich. Mrs. O'Neil's father, George W. Walters, was stage manager of the Theatre Royal, Edinburgh, when Henry Irving was walking gentleman there. Mr. Hanley believes Mr. O'Neil will make a great hit in Irish Inspiration.

OF COURSE THEY SHOULD!

Clark and Delavan, managers of the State Opera House, at Binghamton, N. Y., suggest that traveling managers compelled to close owing to bad business or for other causes should advise local managers of houses where they are booked of that fact. They think that this should be done as a matter of accommodation and of ordinary business courtesy.

PROFESSIONAL DOINGS.

The reason for Marie Tempest's failure to sing in The Algerian last week Monday night, as announced in The Mirror, was a sore throat. Adele Ritchie took Miss Tempest's place, and was heartily encouraged by a large audience.

Retina Girard, who makes a leap over a chasm by means of a swinging rope, in an old Kentucky, at the Academy of Music, was dashed against the edge of the "chasm" last Tuesday night by an unexpected lengthening of the rope after she had grasped it and swung over. Miss Girard was seriously hurt, but continued in the play, although she fainted twice behind the scenes; and she went limpingly through her part for several nights afterward.

Mlle. Duclerc, who created a sensation in Paris, will make her American debut at Tony Pastor's next Monday evening.

A company playing Charley's Aunt will be sent on the road within two weeks. Mrs. Fernandez is engaging the company for Charles Frohman.

J. R. Clancy, dealer in theatrical stage hardware in Syracuse, does not, as was recently published in these columns, handle scenery.

Harold Howard played Sheridan Stockton, and not Jefferson Stockton, in Aristocracy, at St. Louis, on Oct. 21.

Freddie Huke, the soubrette, is playing a special engagement in Chicago with Martin Hayden's Held in Slavery.

Henry Irving's receipts for five weeks in Chicago were about \$120,000.

Wemyss Henderson will go to Europe in December in the interests of the American Extravaganza company.

Walter Edwards, recently with The Corn-cracker company, has signed with Jacob Litt for The Ensign company.

Teddy Marks has gone to Philadelphia for a week to represent John Russell with The City Directory.

Charles F. Dittmar, manager for Florence Hindley, gave his company a rest from to-day until Saturday, to escape the excitements of election over East. Mr. Dittmar, however, notes a betterment of theatrical business.

William Gallette will shortly appear in The Private Secretary for two weeks. He will be supported by many members of the late Sportsman company.

The Grand Rapids, Mich., Guard, on Oct. 30 presented a handsome medal to Lottie Williams, of the Ole Olson company, whose manager, E. L. Salter, is also a great favorite with that military organization.

The business of Doc Freeman's A Railroad Ticket has been so good in Illinois that return dates are being played in several cities. Arthur Noulton has made a great hit in this farce-comedy.

A professional who has just taken the Empire cure for intemperance, writes to The Mirror: "It is adjusted to the means of actors, and to those in poverty its terms are merely nominal. It is doing much for members of the profession that have allowed the liquor habit to get the better of them. Among a long list of doctors, lawyers, merchants, and even clergymen who have been cured are the names of a number of professionals, including James H. Alliger and Harry Courtaine. They are pronounced free from thirst for intoxicants. I have taken the cure myself, and I send you this as a matter of duty to others who may be slaves to the habit."

Ned Parker has signed with Harry Palmer to star as Uncle Tom on the New England street.

Anna Belmont continues to win favor as June in Blue Jeans. The Cincinnati Times-Star says of her performance: "Miss Belmont as June is flawless. She enters into the part with a heartiness that carries the audience, as it were, off his feet."

Archibald Cooper is acting as associate instructor with Joseph Shannon in the Columbia School of Acting, Brooklyn. Last week Mr. Cooper was appointed to the post of special instructor in elocution in St. Francis College. That institution, by the way, through its faculty has endorsed the Columbia School highly.

The feature of the November number of the Southern Magazine is an article on Panama by Walter Stearns Hale, of Julia Marlowe's company.

Walter E. Hudson, manager of the Star Theatre, Buffalo, N. Y., was in the city last week. He has no complaint to make about bad business this season.

Manager Frank R. Kiteben writes that in spite of the dull times Keller drew \$500 at the P. O. S. of A. Opera House at Berwick, Pa., on Nov. 2.

John Russell has engaged the Schafer family of acrobats to appear with his company for two weeks—in Philadelphia and Boston, before the troupe returns to Europe the second week in December.

During Professor Sousa's stay in Harrisburg, Pa., recently, he was a witness in the case of Decca vs. Christman, on behalf of Marie Decca, who is seeking to gain from the defendant, her husband, the title deeds of a home in that city which she claims was bought with her money.

Cyrene, the dancer, has joined Murray and Mack in Funnegun's Hall.

Eveline Coleman, administratrix of Joseph A. Coleman, has restrained by injunction the production of The Rising Generation by William Barry. It is claimed that Thomas B. De Walden wrote the farce for Coleman in 1872.

Lillian Burkhart has succeeded Dolly Nobles in the leading roles of Charles Dickinson's company. She has received much favorable comment since her engagement.

Charles Dickinson will open the new Opera House at Dickinson, N. D., on Thursday. The Salt Cellar and Incog will be the bill presented.

While Delmonico's at Six is running in New York at the Bijou there is likely to be quite a rivalry between May Merrick and Caroline Miskel, both of the ladies being naturally endowed with the rare gift of Titian red hair.

Mr. and Mrs. Cleveland occupied a box at a performance of Romeo and Juliet by Julia Marlowe's company at the Academy of Music, Washington, on Friday evening, it being the first public appearance of Mrs. Cleveland since the birth of her daughter.

Schaeffer Schnaltz, stage manager of the Jane company, was presented with a handsome gold watch by Jennie Veamans, on behalf of his associates, at Iowa City, Ia., on Oct. 28.

The silver statue of Justice, which has been a Montana exhibit at the World's Fair, and for which Ada Rehan is said to have posed, arrived in this city last Friday night in charge of two armed guards. At the current value of silver, it is said to be worth \$61,300, while the gold base upon which it stands, weighing 1,000 pounds, is valued at \$225,000. The statue is nine feet high. It is owned by a syndicate, and will be exhibited in a local dry goods store.

Rox. HOBBS' THEATRE, Dec. 7-9-93

APPENDIX 1: THE DATA SET

AMERICA (Abbey, Schofield and Grant, mgrs.): Chicago April 22—*indefinite*.
AFRICA (W. H. A. Cronkhite, mgr.): Cincinnati, O., Nov. 6-11, St. Louis, Mo., 12-15, Chicago, Ill., 20 Dec. 9.
BLACK CHOK No. 1 (Eugene Tompkins, mgr.): Boston, Mass., Sept. 4—*indefinite*.
BLACK CHOK No. 2 (Eugene Tompkins, mgr.): St. Louis, Mo., Nov. 10—*indefinite*.
BLACK CHOK (Springer and Welty, mgrs.): Camden, N. J., Nov. 6-7, Wilmington, Del., 9, 10.
DEVIL'S AUCTION (Charles H. Yale, mgr.): Louisville, Ky., Nov. 6-8, Owensboro 9, Henderson 10, Evansville, Ind., 11.
PANTASIO (Hanlon Brothers, mgrs.): Philadelphia, Pa., Nov. 11—*indefinite*.
RICKS SURPRISE PARTY (11-12): New York city Aug. 26—*indefinite*.
SINBAD (David Henderson, mgr.): Chicago, Oct. 12-13, Nov. 11.
SUPERIO (Hanlon Bros., mgrs.): Baltimore, Md., Nov. 6-11, Philadelphia, Pa., 12-15.
OPERA AND COMEDY.
AMELIA PATTI (Matheu Mayer, mgr.): New York city Nov. 9-10.
ADAMS OPERA (Justin Adams, mgr.): Rutland, Vt., N. V. 6-11, Burlington 12-15.
BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): Chicago, Ill., Nov. 6—*indefinite*.
BARRY O'NEILL (Cincinnati, O., Oct. 20-Nov. 11).
BARKER OPERA: Charleston, S. C., Nov. 7-12.
BELL'S CONCERT: Kingston, Ont., Nov. 9-11.
CAMPIDELLO OPERA: Little Rock, Ark., Nov. 9.
CAIROUS OPERA: Portland, Ore., Oct. 9—*indefinite*.
DR. WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Hartford, Md., Nov. 6-10, Washington, D. C., 12-15, Philadelphia, Pa., 2—Dec. 10.
EDISON OPERA: Jamestown, N. Y., Nov. 6-11, Bradford, Pa., 12-15.
FRANK WILCZAK CONCERT: Oswego, N. Y., Nov. 7, Kingston, Ont., 8, Ottawa 9, Montreal 10, Quebec 11.
FRANK WILSON OPERA (A. H. Canby, mgr.): New York city Oct. 14—*indefinite*.
FRED SOLOMON OPERA: Pittsburg, Pa., Nov. 6-11, Cincinnati, O., 12-15, Louisville, Ky., 20-25.
FAY TEMPLETON OPERA (Geo. B. McClellan and David Tower, mgrs.): Birmingham, Ala., Nov. 7, Selma 8, Mobile 10, New Orleans, La., 19-15, San Antonio 21, Tyler, Tex., 21, Houston 22, 23, Cincinnati 24-25.
FRANKLIN MASTEN (Maples and Whitney, mgrs.): Schenectady, N. Y., Nov. 7, Utica 8, Ithaca 9, Syracuse 10, 11, Buffalo 12-15.
GILBERT OPERA: Warren, O., Nov. 7, Canton 8, East Liverpool 9.
HARRY E. LEMAY OPERA (Jefferson, Klaw and Brudaker, mgrs.): Philadelphia, Pa., Nov. 6-11, Brooklyn, N. Y., 12-15.
KINGBALL OPERA AND CORINNE (Mrs. J. D. K. Kinnell, mgr.): Toronto, Ont., Nov. 6-11, Buffalo, N. Y., 12-15.
LILLIAN RUSSELL OPERA (Lederer and Canery, mgrs.): New York city, N. Y., 20—*indefinite*.
RAIMONER OF SYRIA: Newark, N. J., Nov. 2-15.
LITTLE TYCOON (W. N. Dunlevy, mgr.): Warren, Pa., Nov. 7, Beaver Falls 10, Rochester, O., 11.
MARIE GREENWOOD OPERA: Richmond, Va., Nov. 6-11, Roanoke 12, 14.
OVIDE MUSIN: Bradford, Pa., Nov. 7, Corning, N. Y., 8, Beloit, Wis., 9, Huntington 10, Caroline 11.
PAULINE HALL OPERA (George B. McClellan, mgr.): New York city, Oct. 29-Nov. 12.
ROBIN HOOD (Barnabee, Karl and Macdonald, mgrs.): St. Joseph, Mo., Nov. 7, Sedalia 8, 9.
SOUSA'S BAND (Dr. Blauvelt, mgr.): Chicago, Ill., Nov. 6-15.
SHING CHING (Alfred Hoecker, mgr.): Chicago, Ill., Nov. 6-15, Montreal, Q., Nov. 6-12.
SCOTT'S OPERA (CLARENCE H. Purcell, mgr.): El Paso, S. D., Nov. 7-17, Sioux City, Ia., 8, Omaha 9, Correctionville 10, Storm Lake, Ia., 12, Adelphi 13, Ida Grove 14, Sta. Jean 15, Dec Moines 16, Carroll 17, Scranton City 18.
THE ALABAMIAN (J. M. Hill, mgr.): New York city Oct. 21—*indefinite*.
VAN E. E. Rice, mgr.: Boston, Sept. 12—*indefinite*.
WILDER OPERA: Cincinnati, O., Oct. 30-Nov. 15.
VARIETY AND BURLESQUE.
BILLY PLIMMER: Albany, N. Y., Nov. 6-11.
CAROLE BURLESQUE (Sam T. Jack, mgr.): Louisville, Ky., Nov. 6-11, Cincinnati, O., 12, Cleveland 13-15.
CITY SPORTS: Baltimore, Md., Nov. 6-11.
C. W. WILLIAMS: Keokuk, Ia., Nov. 8, Chicago, Ill., 12-15.
FAY FOSTER: Philadelphia, Pa., Nov. 6-11.
FRENCH FOLLY: Providence, R. I., Nov. 6-11.
GUS HILL'S NOVELTIES (Gus Hill, mgr.): Toledo, O., Nov. 6-11, Detroit, Mich., 12, 13, Cleveland 14, 15, 17-25.
GEORGE DIXON OPERA: New York city Nov. 6-15.
HOWARD ATHLETICUS: Pittsburg, Pa., Nov. 6-15.
HARRY WILLIAMS' OWN: New York city Nov. 6-11.
HYMUS' SPECIALTY: Pittsburg, Pa., Nov. 6-11.
IRVING BROS.: Brooklyn, E. D., Nov. 6-11.
LEVONZO BROTHERS: Altoona, Pa., Nov. 6-11, Pittsburgh, Md., 12-15.
LONDON THEATRE: Hoboken, N. J., Nov. 6-11.
LONDON BELLERS: Jersey City, N. J., Nov. 6-11.
MAMIE SANGER: Paterson, N. J., Nov. 6-11.
MATTHEWS AND BULLOCK: Harlem, N. Y., Nov. 6-11.
MAY HOWARD BURLESQUE (Harry Morris, mgr.): Worcester, Mass., Nov. 6-11, Providence, R. I., 12, 13, New York city 20-25.
NEW YORK VARSITY STARS (Gus Hill, mgr.): Washington, D. C., Nov. 6-11, Pittsburgh, Pa., 12-15, Cincinnati, O., 20-25.
NIGHT OWLS: Indianapolis, Ind., Nov. 6-11, Louisville, Ky., 12-15.
REILLY AND OOD: New York city Nov. 6-11.
ROSE CHILL: Chicago, Ill., Nov. 12, Grand Rapids, Mich., 13, 14, Newark, N. J., 20-25.
ROYST-SANTLEY: Milwaukee, Wis., Nov. 6-11.
REVERES AND PALMER'S COSMOPOLITANS: Pittsburg, Pa., Nov. 6-11.
RUSSELL BROTHERS: Buffalo, N. Y., Nov. 6-11.
RIZZLE DAZZLE: Cleveland, O., Nov. 6-12, Indianapolis, Ind., 12-15.
ROSE AND HENRI'S COMEDIES: Cleveland, O., Nov. 6-11, Indianapolis, Ind., 12-15, Louisville, Ky., 20-25.
SOUTH BEFORE THE WAR: Cincinnati, O., Nov. 6-11, Columbus 12, 14, Newark 15, Zanesville 16, Cumberland, Md., 17.
SEA DRIVERS: Baltimore, Md., Nov. 6-11.
ST. MARY'S CHRISTIAN CONCERT: Essex, Mich., Nov. 7, March 20-25, Clinton 9, Toledo, O., 10, Erie 11, New Wilmington, Pa., 13.
TOBY PASTOR: New York city Oct. 22—*indefinite*.
WEINER AND FIELDS: Newark, N. J., Nov. 6-11.
WEDGEMAN.
ARTISTE DUMAS: Lewiston, Me., Nov. 7, Gardiner 8, Portland 9, Bangs, Me., 11, Biddeford 12, Springfield 13, Charlestown, N. Y., 15, Painesville 16, Canton 17, Sagerties 18, Sing Sing 20, Middletown 21, Port Jervis 22, Binghamton 23.
AL. G. FIELD: Augusta, Ga., Nov. 7, Macon 8, Columbus, 9, Birmingham, Ala., 10, Aberdeen, Miss., 11.
BELMONT BROTHERS: Sioux City, Ia., Nov. 7, Central Bufile, Omaha, Neb., 8.
CLEVELAND: Spokane, Wash., Nov. 11.
COTTON'S MINSTRELS (Charles H. Larkin, mgr.): Louisville, Pa., Nov. 7, Worcester 8, Greenville, Siles, O., 10, New Castle, Pa., 11, Beaver Falls 11, Rochester 12, East Liverpool, O., 13, Steubenville 14.
HARTLEY'S: Chicago, Ill., Sept. 18—*indefinite*.
LEW DICKSTEIN (Harry Clapham, mgr.): Buffalo, N. Y., Nov. 6-11.
PHIMMOSE AND WEST (Thomas R. Perry, mgr.): Harlem, N. Y., Nov. 6-11.
RICHARDS AND FRIGGLES: Greenville, Tex., Nov. 7, Tyler 8, Longview 9, Marshall 10, Shreveport 11.
SWENNEY, ALVINO AND CO.: Hamilton, Pa., Nov. 7, Easton 8, Bethlehem 9, Allentown 10, Reading 11, Westchester 12, Pottstown 14, Pottsville 15, Shenandoah 16, Ashland 17, Shamokin 18.
SCHILLER'S MINSTRELS: Mason City, Ia., Nov. 7.
SHOOTING STARS.
COTTON'S DONKEY CIRCUS: Pittsburg, Pa., Nov. 6-11.
DONALD-DOWNIE: Dayton, O., Nov. 7, Troy 8, Mt. Pleasant, St. Louis, Mo., Nov. 7, Salem 11.

BASTABLE THEATRE

Leading SYRACUSE
Playhouse.

Handsome, Modern and Convenient.

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HARRY PISCUSCH: Philadelphia, Pa., Nov. 6, indefinite.
JAMES WHITCOMB RILEY and DOUGLAS SHERLEY: Freeport, 10, Nov. 7, Rockford 10, Beloit, Wis., 10, Ripon 10, Neenah 10, Oshkosh 10, Minneapolis, Minn., 10, St. Paul 10, St. Cloud 10, Madison, Wis., 10, Racine 10, Oak Park 10.
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RAY L. ROYCE'S ENTERTAINERS: Norfolk, Neb., Nov. 7, O'Neill 10, Atkinson 10, Rapid City, S. D., 10, Deadwood 10, Chadron, Neb., 10, Cambridge, Wyo., 10, Robinson 10.
SYLVAN A. LEE (L. J. Meacham, mgt.) Winchester, Ky., Nov. 10.
SHALL BROS. CIR. US: Houston, Tex., Nov. 7, Brenham 10, Bryan 10, Austin 10, Corsicana 10.
W. H. HARRIS CIR. US: Port Gibson, Miss., Nov. 7, Vicksburg 10, Rolling Fork 10, Greenville 10, Rosedale 10.
W. J. DORIS: Rocky Mount, N. C., Nov. 7, 8, Eden 10, 10.

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GILBERT OPERA: Canton, O., Nov. 8, East Liverpool, O., 10, Erie, Pa., 10, Dunkirk, N. Y., 10, Tonawanda 10, Hamilton, Ont., 10, London 10.
LILLIAN KENNEDY: Duluth, Minn., Nov. 7, Stillwater 10, St. Cloud 10, Fargo 10, Bismarck 10, Grand Forks, N. D., 10, Fargo 10, Bismarck 10, Jamestown 10, Aberdeen 10, Sioux Falls, S. D., 10, Le Mars 10, Sioux City 10, Omaha, Neb., 10.
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Hastings, Neb., Nov. 10, Fairbury 10, Lincoln 10, Council Bluffs, Ia., 10.
WILFRED CLARKE: Columbia, S. C., Nov. 7, 8, Charleston 10, Augusta, Ga., 10, Anderson, N. C., 10, 12, Greenville 10, Spartanburg, S. C., 10, 12, 13, Macon 10.

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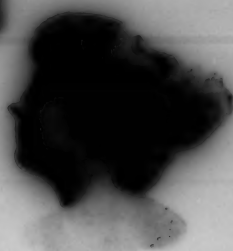
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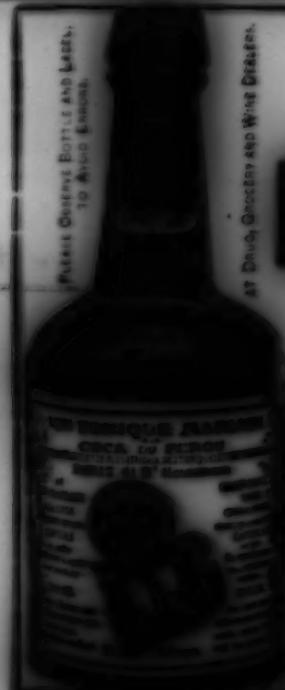
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